

C O N T E N T S

Two Weeks From Now When Everyone Has Moved On

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The Omen

Volume 14, Number 4

March 11, 2000

hamp.hampshire.edu/~omen/old_archive

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“Besides, you can't ever kill
The Omen. You can only make
it more bitter”

— Ejectrode in the Daily Jolt Forum

Submit to us ...

The *Omen* accepts submissions from any member of the Hampshire community.

We won't edit anything you write

(unless it's for spelling or grammar), as long as you're willing to **be responsible for what you say** (sign your real **NAME**). Libel, which we personally find amusing and entertaining for countless hours, is just not an option in this forum.

Submissions can include anything involving the Hampshire community and are due on Wednesday nights at 8 PM. **Submit to Michael Pierce (C-411, box 916)**. If you're interested in writing regularly, talk to Jacob Chabot (B-308, x4445). **We prefer submissions on disk**—IBM or high density Mac—but hard copy is okay. Label your stuff well and it will get back to you.

Also, every Tuesday following the release of an issue is the official *Omen* meeting in the Airport Lounge at 9:30 PM. We will discuss important topics like the upcoming issue and the ever-prevalent dawn of the Planet of the Apes.

So give us your news, commentary, short fiction, comics, satire, first born, poetry, art, bulletins, questions, and anything else you can think of, and **your beloved community rag will dish it back 700 times**. What better way to **be heard**?

The Omen is a completely **nonpartisan** forum for expression. The views and opinions expressed in this publication are those of the authors' alone.



The Human Speaks! An Editorial

Welcome to the Issue

by Jacob Chabot

Let me start off this editorial by explaining the situation. Waaaay back in October, *The Omen* printed an article by Brady Burroughs' entitled "Cum on Eileen." This article consisted of fragments of translated Japanese porn descriptions. Brady was personally approached and violently threatened for writing this article. In the next issue of *The Omen*, we printed his response in an article called "Free Speech Mofos." Fast forward to February. Wade comes up with a poster design to be used to get new people involved in *The Omen*. This is the poster that has caused such a ruckus on this campus. For those of you who haven't seen the poster due to its quick life-span, it consisted of the header "*The Omen*. You know you want to." at the top. There was a sketch that I drew of a naked, anime style girl lying in bed with her legs spread. Her crotch is obscured by an issue of the *Omen* and her breasts are covered by one arm that is giving the peace sign, or victory "V," or Spice Girls-esque "girl power" logo. At the bottom of the poster is a block of text that uses statements like "We want your article inside our waiting pages" to compare contributing to *The Omen* to having sex. There is no profanity used, nor are there any naughty bits showing. Fast forward to a few weeks ago. Due to the fact that we are either a) busy or b) lazy, the poster is finally

completed. A week later, there is an all community meeting held where allegedly the issue of Brady's article was (over three months after the fact?) being discussed along with Mod 87's poster that featured a black woman in a bikini holding a shotgun. We poster the following Sunday. The following day, all of the posters had been taken down. Taking this as an attack on *The Omen*, we reposter wherever they were taken down and rehung posters that were placed over them. At this point, we had not heard ANY direct evidence of people being upset over the content of the posters. Come Tuesday, Community Council has a meeting that no *Omen* members were invited to and discusses the issue (see last issue's editorial on Community Council tactics). We start to hear rumors of CRB charges and sexual harassment lawsuits. We finally get an informal e-mail on Wednesday from Community Council stating that they are refusing to reimburse Wade for the posters on the terms of violating community norms.

Despite what anybody says, this was not a malicious attack on anybody. The poster was not meant to target specific people and hurt their feelings. We never set out to hurt people. Did we think the poster might offend a few people? Sure, somebody is always getting offended by something. We didn't believe that our message would get misinterpreted as a

direct response to Brady's article (from over three months ago) and the recent all community meeting in the form of an attack. **The woman in the poster is not meant to be Asian. In fact, most people consider the large eyed anime style to be more reminiscent of caucasian women.**

This style of drawing was greatly influenced by American cartoons like early Walt Disney material. The drawing is merely a stylistic representation of a woman that lies between a realistic representation and total abstractness. In no way does our poster promote rape. The girl is smiling and happy. If you associate the text with her, it can't be seen as anything other than her consenting to sex. And I personally stand by the intent of the artist rather than the interpretation of the viewer. Everybody is going to look at something differently and if you look hard and stretch things enough, you can read just about anything from an image. Scrawled on one of the posters was something like "what if this was your mother?" Well, she's not anybody's mother. She's not anybody's anything. She's not anybody. Our poster was not erroneous, slanderous, or libelous. Failing to

continued on page 21

THE AMAZING ADVENTURES OF SURLY BOY, MCCOY THE DUCK, AND A GIRL NAMED JOEY KAREN



by Jacob Chabot

Letter of Complaint

The following is a copy of a letter of complaint sent to Community Council.

Dear Community Council,

We are extremely upset by the way recent events involving our poster have been handled. We have been wrongly represented by Community Council. Council has used their power to create adversity to *The Omen* and the creators of the poster. They turned a campus-wide issue into a personal attack.

On Tuesday, February 15th, a completed mock up of our poster was shown at an *Omen* meeting with plans to hang it up to advertise for our meeting in two weeks. On Friday, February 25th, an All Community Meeting was held and the issue of race was discussed. On Sunday, February 27th, we postered for our upcoming meeting. On Monday, February 28th, all of our posters had been taken down and feeling it was a personal attack on *The Omen*, we repostered. On Tuesday, February 29th, a Community Council meeting was held with one of the intended topics of discussion being the poster. We are being accused of posterding in response to the All Community Meeting and the discussion of Brady Burroughs' article "Cum on Eileen" from the October 31, 1999 issue of *The Omen*. We are also being accused of specifically targeting women with the intent to hurt them.

When we published Brady Burroughs' article, we were not contacted with any complaints. We were not asked to come to the All Community Meeting to discuss this issue. The specific issue of Brady's article was not even brought up as one to be discussed. When people objected to our posters, we were not contacted. We were also not contacted to come to the Community Council meeting that specifically discussed our posters.

Minimal effort was made to contact *Omen* signers. Hall phones were called when room numbers were readily accessible. Without any *Omen* signers present, Isaac, as Council Chair and facilitator of the meeting, let speculation run rampant in the discussion. He actively promoted an atmosphere that persecuted *The Omen*. This has been a tactic that Council Chair Isaac Curtis has used on numerous occasions. He rouses up the student body and gets them in an uproar about issues behind the backs of the involved parties. This has been the case in dealing with the Sedexho-Marriot prison funding and with the issues concerning Financial Aid. One of the results of this atmosphere was a public poll taken in front of the library that was obviously slanted against *The Omen*.

We were not, at any time, contacted about the issue. In fact, we were not contacted by Council until Wednesday, four days after we postered. What we received was an informal e-mail stating that Council had passed a motion that would freeze our funding if we made any further violation of our charter or community norms. Furthermore, they would not refund Wade Stuckwish the \$9.40 for the cost of duplicating the poster. If we had been contacted, Council would have realized that our intent was not malicious. The poster was not meant to target specific people or groups of people. It was not intended to hurt anyone. Nor was our poster slanderous, erroneous, or libelous and therefore is not in violation of community norms. You may have found our poster offensive or sexist, but those are your opinions and should not be held against us. Wade Stuckwish should be refunded his money for the poster and we will be filing an appeal. The threat of future action against *The Omen* must also be revoked, as we have not violated any community norms.

In addition, the Council Chair, Isaac Curtis spread malicious, erroneous, slanderous, and libelous statements about *The Omen* on the Internet (again, without ever checking his facts with us). He himself is breaking the community norms as described in Section 3 of the Hampshire College Constitution and could be brought up on Community Review Board charges. In his final post on the Daily Jolt, he proclaims "I do believe very strongly that people who have violated the rules of our college (not to mention basic human decency) need to be held accountable. A community review board and possibly, eventually a court of law will determine the necessary actions. If people feel a CRB is necessary, it is necessary."

The writing in italics has been taken directly from posts by Isaac Curtis in *The Daily Jolt Forum*. His words have not been edited in any way-

"1. the omen publishes an article that offends a lot of people

2. people tell the omen they were offended"

This statement is completely untrue. We printed Brady Burroughs' article according to our charter of printing whatever submissions we receive as long as the writer signs their name. His article consisted of fragments of badly translated Japanese pornography. Not one person has ever contacted us on the issue. Even now, nobody has come to us and said that this article offended them.

"3. the omen publishes an article making fun of the offended people"

We published Brady's response to being violently threatened for his article, once again in accordance with our charter. This article does not make fun of the offended people. This article merely explains his actions.

"in this case the offended parties tried to talk to the offenders and were ignored by some, insulted by others."

Nobody, I repeat, nobody spoke up about the posters prior to Tuesday. One concerned Community member attended our Tuesday night meeting, and was treated politely and respectfully. We received no other phone calls, e-mails, or personal contact, only the tearing down of every poster we put up. We would never ignore any such concerns, nevermind insult them. This is a blatant act of libel.

"the omen proceeded to put up their posters, targeting women's center posters, council posters (about the race/gender meeting), body image group posters and posters for a lecture about the sexual exploitation of Asian women." (From another post) "The Omen is disgustingly out of line. These posters were placed over posters by Community Council, the Women's Center, the Body Image Group, and those advertising the movie about the Korean comfort women."

When we poster, we always take special care not to cover any poster that hasn't expired. We personally hung every poster. We never postered specifically over any posters. In fact, when the body image group posters were placed over ours in retaliation to this "targeting," we merely removed them and rehung them nearby. Another blatant lie.

"This reaction is clearly in response to the recent discussion about race/gender issues at the all community meeting."

As I have already stated, this poster existed long before the meeting. The poster was designed to get more people to submit to *The Omen* and come to the open meeting, not to specifically attack and hurt people.

"There were several Omen members at the All Community Meeting, and at least one specifically in the race discussion."

While it is true that several *Omen* staff members attended the All Community Meeting, none attended the discussion on race. We were aware of race and gender discussions in general and felt that this would still be an appropriate time to put up our poster, in part to protest campus censorship.

These posts by Isaac were made without any effort to contact us to verify these facts or to get our explanation.

A community leader like the Community Council Chair should be impartial. Isaac Curtis judged us without trial and jumped to conclusions about our intent. He rallied people against us rather than discussing the issue peacably with us. This was accomplished by spreading lies and rumors slanted against us. He created an atmosphere that was decidedly anti-*Omen*. We were not contacted in any way or given the chance to defend ourselves. Whatever happened to innocent until proven guilty? He is obviously influenced by his own bias, and has behaved unprofessionally and irresponsibly as Community Council Chair. This has happened on several other occasions. This is unacceptable behavior from a leader of the community.

We demand a written apology and a retraction of these statements from Isaac Curtis. This statement will be published in *The Omen*. We request that this apology and retraction also be published in *The Forward* and *The Daily Jolt*. We also demand that he step down from his position as Community Council Chair.

Sincerely,

The *Omen* Staff
Jacob Chabot
Wade Stuckwisch

Michael Pierce
J. Wilder Konschak
Jess VanScoy

Michelle Beach
Michael Zole
Jennifer Gifford

Keely Flynn
Zachary Kaufman
Mark Hugo



Hello. My Name is Braak.

by Christopher Braak

This is, I suspect, neither the first, nor the last article discussing the "race/gender issues" you will read in this "publication." You undoubtedly ran across one before you got to this one, and you'll probably hit another long, rambling rant about racism or sexism, or sensitivity or anti-sensitivity and assorted other politically correct and incorrect nonsense. In the interests of expounding on a topic dissimilar from the unmitigated slew of commentaries, collected in this vomitous mass that we might call a newspaper, I will confine my long, rambling, chauvinist, politically incorrect rant to just one topic. One event, to be precise.

I'm sure that you've seen the *Omen* advertisement. You know, the poster with the naked, anime-style woman on it; the one that compares writing articles for the *Omen* to sex (two things which, in addition to being entirely unrelated, should not even be associated with each other in metaphor). And, by this point, maybe you've seen the second poster that was plastered over the *Omen* posters (I'm sure other *Omen* writers will be ranting about this one), that said, "I will not accept negative images of women on campus," and was signed, "a concerned woman." I would like to take issue with this poster—I would like to take many issues with this poster, and so shall I.

First and foremost, let us address the fact that this act, while presumably with good intention behind it, was poorly executed. The article was taped directly over the naked woman on the *Omen* poster; obviously, as an activist and a feminist, the concerned woman who put the posters up did this to make a statement; we want to keep the people at Hampshire College from seeing these "negative images," presumably to

keep the Hampshire community from being "corrupted," and led down the path of moral decay. **The significant problem with taping these posters over the *Omen* advertisements is that they are obviously plastered over something.** So, anyone who hadn't seen the *Omen* posters before, and might have lived the rest of their lives blissfully ignorant of the shameful, morally degrading light in which women are sometimes portrayed, would look at these posters and say, "Gee, I wonder what image she's referring to? Maybe I'd better look beneath this poster to see what she's talking about." And so, this poor, innocent citizen would behold the *Omen* advertisement, and henceforth become a chauvinistic nymphomaniac, who views women as objects best kept in the kitchen or the bedroom.

Second is the problem of the wording of the poster. "Negative images," is a kind of murky issue. What exactly is it about this picture that makes it a "negative image?" Is it because it portrays a woman who is naked? Or is it because it portrays an attractive woman (though how anyone could argue that a two-dimensional, black and white *illustration* that resembles a woman is attractive is certainly beyond my limited comprehension)? Perhaps it is because the woman is both naked and in a sexual position. That must be it, I suspect—the poster encourages heterosexual men and homosexual women to think about women as entities that might want to have sex. This is certainly unfair—after all, the vast number of heterosexual males at Hampshire have no real hope of having sex, be it with an attractive illustration of a woman or no, and so it was not at all morally acceptable for the

Omen to get all of their hopes up. All of this hypothetical masturbation aside, we run into a landmark imbroglio when dealing with what to do about *Omen* posters. How do we eliminate negative images of women from Hampshire campus?

Which, ironically, brings me to the third aspect of my concern—the fact that the poster said "negative images of women." Now, I presume that in order to deal with this we'd have to also eliminate negative images of men from campus, as well; otherwise, the poor benighted "concerned woman" who put these posters up could be accused of sexism just as much as the poor, benighted illustrator who created the *Omen* ads. We will give the "concerned woman" the benefit of the doubt and assume that when she said "women," she meant "people." So, we will eliminate all negative images of people from the Hampshire campus, be they male or female, Bavarian, Dutch, Welsh, Bahutu, Batutsi, Batwa, Cambodian, Mongolian, Tibetan, Indian, Sri Lankan, or what have you. How then, shall we define "negative?" We must, obviously, locate this concerned woman and obtain her no doubt well-thought-out and exacting standards for exactly what qualifies as "negative images of women" and, because we're giving her the benefit of the doubt, "negative images of men," as well. This seems a touch like tyranny, though, so let's say, for the moment, that we should merely consider a "negative image" and image that offends *somebody*. This way, we will be able to finally remove every poster on campus that has a picture of anything even remotely resembling a human being (we can leave the discussion for why animals, plants, and fungus can be represented in a negative light but humans can't for a later date). This seems to be the only reasonable way to satisfy everyone's needs. Oh, and while we're

at it, we can arrange for the expulsion of the poor sods who thought that using pictures of human beings was a clever way to get attention for human activities. Shame, shame.

My final concern, and one that may seem paltry in comparison to the rest, is the anonymity of the poster. I've no doubt that, with a little bit of work it would be fairly simple to discover who it was who was responsible for *The Omen* posters. The *Omen* staff, in fact, regularly publishes a list of their names. Why, then, did the righteous activist who

chose to put up the "negative images of women" poster, not make her name available? Why also did she not speak directly to those she thought responsible for the poster? And how, pray tell, should we disagree with her? What forum has she provided for an argument, what venue for discussion? I suppose we'll never know. I had hoped that this campus was a liberal one... scratch that. You can be as conservative about liberal ideas as any republican is about conservative ideas. I had hope that this was an open-minded campus. It turns out to be as

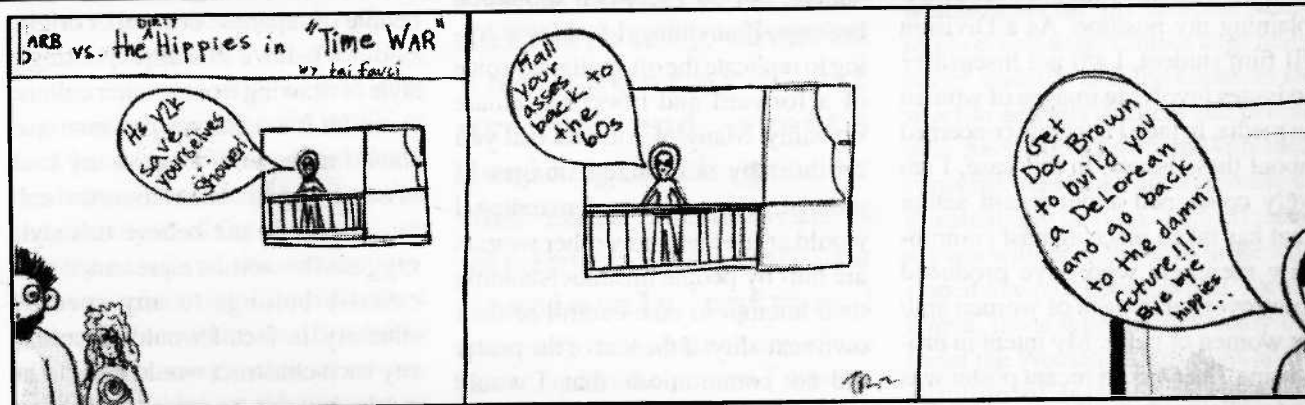
reactionary as a Ku Klux Klan hide-away—we're just reactionary about different opinions.

Oh, and because I detest hypocrisy in all it's forms, my name is St. Christopher Elendil, Lord Braak, third Lord of the House of Braak. Hate mail can be addressed to me at box 0292, insulting and vulgar graffiti can be sprayed on my door in Merrill C, room 308, and obscene phone calls can reach my answering machine at extension 4440. You see, I have the courage of my convictions. How about you?

From the Founding "Father"

Reprinted from the Daily Jolt Poll
by Stephanie A. Cole

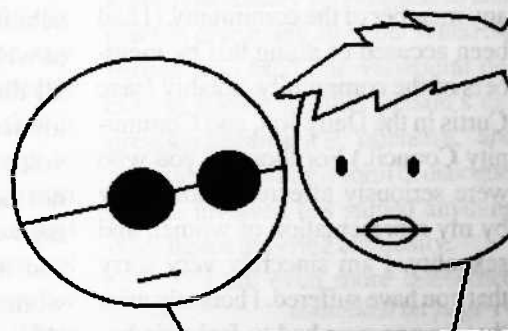
Seven years ago last December, I filled out the new group funding to siphon \$250 out of the Community Council war chest and start a paper at Hampshire; seven years ago coming April, I will fondly recall my job as a SID being threatened, for *The Omen* to be disbanded, and posters going up all over campus decrying my composition—and publication—of a "racist" editorial. And now...I find out I was barking up the wrong tree the whole time—naked cartoons are where the money is! Damn. As I read damage report of *The Omen*'s latest exploits, it's good to see that for a school without many traditions, I had a hand in creating something at Hampshire that never changes. Leave you to your fun, now. And believe me (speaking as someone who survived numerous mediations, processing sessions, mandatory letters of apology, community sanctions, community review board, public forums, meetings with the deans, meetings with community council, interviews on Intran, and having to write the New York Bar Association a "letter of explanation," to explain certain *Omen*-related activities...) I know just how much fun it is.



THE AMAZING ADVENTURES OF SURLY BOY AND JOEY KAREN

by Jacob Chabot

"SURLY, I NEED TO ASK YOU SOMETHING."
"WHAT IS IT?"
"...HOW DO YOU FEEL ABOUT ME?"
"..."
"I MEAN, I CAN UNDERSTAND IF YOU'RE MAD AT ME. FOR DOING THIS TO YOU."
"NO, I'M NOT MAD AT YOU...I..."
"YES?"
"I DON'T KNOW IF I CAN SAY THIS."
"JUST SAY IT!"
"I..."
"YES?"
"I...I THINK I...i love you."





Why I Plastered The Campus With A Recumbent Naked Woman

by Wade Stuckwisch

When I created the recent controversial *Omen* poster back in mid-February (yes, Isaac, it was on paper long before the All-Community meeting on the 25th, and I have lots of witnesses), I was suspicious it might cause somewhat of a stir. I never in a million years expected that I would be threatened with lynching, a Community Review Board hearing and *The Omen* losing its funding, simply for expressing myself. After that, for several days I was constantly nervous, angry, paranoid, unable to sleep soundly, and sick to my stomach from the stress of worrying about being misinterpreted, misquoted, and plotted against. If you think offensive images of women hurt people, you should know that censorship and repression do too.

Perhaps I should start by explaining my position. As a Division III film student, I am not insensitive to issues involving images of women in media. In fact, I am quite concerned about these issues. In this case, I am very concerned about recent action that has taken place against community members who have produced controversial images of women and/or women of color. My intent in producing *The Omen*'s recent poster was not malicious—in other words, it was not purely to cause mental anguish to any member of the community. (I had been accused of doing this by members of the community, notably Isaac Curtis in the Daily Jolt, and Community Council.) For those of you who were seriously affected emotionally by my representation of women and sexuality, I am sincerely very sorry that you have suffered. I honestly wish that no one ever had to feel pain be-

cause of their identity. On the other hand, I don't regret producing the poster, and I maintain that it is an artistic expression, it is not sexist, racist, or demeaning, and it positively contributes to debates about the representation of women.

My intent for the poster was to suggest in a witty manner that *The Omen* was attempting to "seduce" community members into writing for it. For the purpose of this artistic and comedic pursuit I attempted to give *The Omen* a sexually forward feminine voice. I felt that this was the best voice to utilize, as it led to a number of witty, if risqué, sexual allusions, and I felt that the campus would be much more uncomfortable with the implications of a sexually forward male voice. I in no way wanted to suggest that women should be submissive to men or their sexual advances, nor do I feel that should be the case. If anything, I feel I was trying to replicate the oft-maligned voice of a forward and liberated female sexuality. Many of you feel that you are hurt by sexualized images of women, seeing them as demanding. I would argue that many other women are hurt by people misunderstanding their attempt to take control of their own sexuality. If the text of the poster did not communicate that, I would argue that I made an unfortunate but honest misjudgment. The terms "just submit" and "you know you want to," as well as all the sexual imagery, were all directed at a reader meant to be attracted to the consensual female voice of *The Omen*. It was definitely not meant to be interpreted as requesting women to be submissive to men, and it was not meant to portray all women as having similar sexual desires. I simply think that people ex-

press their sexualities in many different ways, and one should be careful before he or she characterizes one as "demeaning." I firmly believe that the context of the poster makes this obvious enough that other readings should be categorized as misinterpretations. **No artist or writer should be held accountable for every possible misreading of their work**, and at any rate none should be expected to endure the treatment myself and *The Omen* have been held to by some members of the community for misjudging how the community would interpret our work.

As for Jacob's artwork, certain students have insinuated that the roughly manga/hentai style of the artwork is demeaning or insulting to people of Japanese descent or origin. I do not believe that appropriating a style of drawing from another culture, even if it is a relatively perverse one, should necessarily express any kind of negative connotation about that culture. I also do not believe this style suggests the woman represented necessarily belongs to any specific ethnicity. In fact, I would argue that any such construct would have to be made by the viewer, assuming ethnicity and suggesting that a style produced and enjoyed by one small part of a culture reflects on the entire culture. In my mind that is hardly a fair judgement.

There has been much debate within discussions of feminism and images of women over the objectifying nature of pornography. I am familiar with many of these discussions, and, to be frank, I also disagree with

And Why I'm Not Sorry

many of them. A big part of my representation was an attempt to argue against certain schools of feminist thought on sexual representation, like the MacKinnonite school of thought on pornography and objectification. I do not believe that representing a woman sexually necessarily demeans her, or contributes to rape, or encourages all men to objectify women, and I believe that such an attitude restricts all sorts of positive images of sexuality. Whether the recent *Omen* poster was a positive representation is debatable, but you can't debate an image when you are not allowed to display it. I also intended the poster to be a parody of the use of sex in advertising—thus the final line, "*The Omen*—'Cuz What You Really Want Is Sex." Once again, this statement was not aimed to suggest that women should be subject to aggressive male sexuality. If it was misread as such, once again I must claim that I cannot be held to this level of accountability for a simple misreading.

If an artist or writer produces work in disagreement with a common viewpoint, one must expect that someone will be offended by his or her views. I hope that concerned students can now see in this context that the sole object of the poster was not simply to offend the community. Many people outside Hampshire (and perhaps some within) are offended by images of homosexuality, or interracial relationships, or even women in nontraditional roles. I'm sure almost all of you can agree that an artist or writer should not be held responsible for offending these sensibilities... or possibly even have a duty to offend them. Yes, this case is different, but the point is that a community is responsible to allow all beneficial free speech for a free exchange of ideas, even if community members are offended by ideas they do not agree

with.

My main problem with this issue has never been the community's understanding of emotional reaction. What bothers me the most has been the way this issue has been handled by members of the community, especially those in positions of power. We initially hung the posters around campus on the afternoon of Sunday the 27th. On the morning of the 28th we discovered that all these posters had been anonymously removed, without comment, across campus (with the exception of the Prescott mods). That evening we replaced as many as we could, believing that they had been removed by a single irritated perpetrator. Tuesday morning many had once again been removed; some had been posterized over, especially by the discussion group on the media's obsession with thinness. We replaced missing posters once again, and politely repositioned posters obviously placed to cover our own. **The rumor that *The Omen* deliberately covered the posters of groups and events dealing with gender and race issues is a vicious lie and is completely untrue.** I personally hung almost every single poster, and in the process I was extremely careful to avoid obscuring any current posters for other groups and events. I especially explicitly avoided covering posters for any group or event discussing gender or race issues, because I knew that it would be perceived as an attempt to belittle their views. My main concern is promoting freedom of speech and a free discussion of these issues, not silencing any community member who might disagree with me. Their

viewpoint is one side of the argument; I argue that my poster was simply an attempt to present another side of the issue and create a dialogue. I was disappointed that other people seemed dismissive of my views when they covered our posters with their own. I am extremely suspicious that the rumor of other posters being covered by *Omen* posters was maliciously fabricated by those offended by our work. If any of it is true, which I sincerely doubt, the only way it could have possibly happened is if some person not connected to *The Omen* moved them after I placed them.

I am saddened that any member of the community felt they had the right to rip down our posters across the entire campus, especially without first presenting their concerns to any member of *The Omen* staff. Even when Jesse Helms attacked Robert Maplethorpe's artwork, he never presumed to enter a museum and destroy his prints. This kind of behavior is symptomatic of a very big problem which exists on this campus. Many recent events suggest that a large number of students lack the common respect to actually address the people who have offended them with their concerns, other than anonymously or threateningly or both. This criticism applies with equal force to those who ripped down our posters and, for example, those who anonymously defaced the Women's Center. As an institution of learning, Hampshire should recognize that an open dialogue is necessary for progress to take place in discussing an issue. When the people who hold one viewpoint decide to silence another person's expression because it is "offensive," and refuse to engage in any form of dialogue, no one involved has gained anything other than a lingering animosity.

I am even more concerned
continued on page 10

Ask Wade About *Pitch Black*

continued from page 9

about how this situation has been handled by those in positions of power at Hampshire, especially members of Community Council and specifically Community Council chair Isaac Curtis. Anonymously tearing down our posters was disrespectful, but Community Council's treatment has been shameful. Isaac has claimed publicly in the Daily Jolt that *The Omen* continued to hang the controversial poster after we had already been told that the poster was "maliciously" offensive to the community. This is the first of many outright lies issued by Isaac and Community Council. No posters were rehung in any widespread manner any later than the afternoon of the 29th. Isaac easily could have verified this by speaking with the *Omen* staff, but he failed to. In fact, no signer, editor, or staff member of *The Omen* received any official complaint from Isaac or Community Council until the morning of March 1st—AFTER the March 1st all-community meeting had already been scheduled by Community Council! *Omen* signers or editors were also never officially invited to the Community Council meeting on the afternoon of the 29th, where the issue was discussed and action against the *Omen* was voted on. I was informed unofficially by one Council member that the poster might be discussed, and attended the beginning of the meeting, but had to leave to go to work before discussion of the poster commenced. That evening Council members telephoned all the mods on campus to stir up dissent against *The Omen*. Initial announcements of a "speak-out" on issues surrounding gender and race representation, as well as a mock poll posted outside the library, were very obviously slanted to stir up those who were offended, and did not identify

themselves as coming from Community Council. If this kind of conspiratorial slanted smear campaign isn't an abuse of Community Council power, then I don't know what is.

Isaac has accused *The Omen* and myself of producing the poster as a malicious reaction to the All-Community Meeting held on February 25th, which I did indeed attend. (Isaac should remember it, since I helped dispel his propaganda about the situation with financial aid at that discussion group.) For one, the poster existed in a draft form weeks before the meeting. Second, if an issue is being discussed in all-community meetings, doesn't it make sense that a student might want to produce something at that time that could add to the discussion? I felt that censorship was happening and something drastic needed to be done to bring it to the community's attention. **Students should be allowed to express their opinions in any reasonable manner without fearing repercussions from student government**, especially repercussions prior to being conversed with or even informed of the discussion.

The Omen's treatment in this situation is just one example of the current Community Council's irresponsible response to many campus issues. Requests from Council for students to respond to community issues have been obviously slanted and designed to arouse ignorant student anger with vague allusions to injustices which are never fully explained. The Feb. 25th meeting was an embarrassing example of this, as several issues raised by Council were immediately

dispelled as soon as administrators were allowed to explain the reality of the situation.

I think the one most unfortunate by-product of this entire incident is that, in the wake of the backlash against the perceived censorship, many offended or hurt students who were concerned about the representations presented no longer feel like their voices are being heard, much like those who felt censored. I believe the next challenge facing the community is negotiating a way for all members of the community to become more aware of all our concerns and feelings, especially for the many students of color who are sorely underrepresented and may feel isolated or silenced by the rest of the student body. I think if Community Council had taken a stronger mediating role earlier in the conflict, instead of encouraging students to take sides, this situation might have been avoided.

Community Council's attitude has only served to divide, confuse, and anger Hampshire's student body. Student opinions unpopular with Council have been repressed, and Council seems to have let their own emotions get in the way of trying to mediate a fair solution. In short, Council has failed to respond to the concerns of all the students it represents. I would especially question the ethics behind Isaac's responses in the Daily Jolt, which helped to spread any of a number of distortions of the truth which arose from the *Omen* poster issue. As a responsible leader of Community Council, he should have at least contacted *Omen* staff in order to check his facts.

I would suggest that if the Community Council members involved, and especially Council Chair

continued on next page

Isaac Curtis is a Slippery Shit

by Mark Hugo

Isaac Curtis is a slippery shit." That's something I would say if I were a libelous man. But let's take this from the beginning since there is much to say and very little time to say it in before this whole poster issue dies away. Much like every other supposedly urgent issue Isaac Curtis and his Red Flag team have used to create controversy where there is very little. Granted, the "Red Flag" has not had time to come up with a sensationalized and slanted article concerning last week, but if Isaac has the influence over this group that I believe he has it will be in the next *Forward*. And yes, Isaac is behind "The Red Flag" nonsense. For some reason, either rampant egotism or the simple fact that he doesn't have the personal integrity to put his name on his articles. And don't try the "administration is after me" bull-shit. The administration won't move to kick out a student unless that student gets them involved in a law suit. If the powers-that-be were threatened by viewpoints other than their own that it necessitated using pseudonyms when writing articles that reveal nothing more than commonly known information, most of this student body (including a good number of *Omen* contributors) would be kicked out well before graduating. So what is afraid of that forces him and his cohorts to a lame Bolshevik sounding name like "The Red Flag." The only

conclusion I can come to is that he fears accountability. His actions as Chair of Community Council support my conclusion.

There are some days when I ask myself why I came back to an ill-conceived, incompetently structured experimentally challenged school such as Hampshire College. Last Wednesday was one of those days. Standing outside the all "community" meeting I gave a little pep talk for any of *The Omen* staffers who cared to listen. It was something along the lines of **"We're walking into a meat grinder tonight. We can't go on the offensive. There going to rip us to shreds and we can't defend ourselves."** However, throughout the meeting I discovered that the entire community was not against us, no one was going to try to beat the crap out of Wade Stuckwisch for originating the poster, and *The Omen* was not going to be railroaded by Community Council with the consent of the community at large. The even tone of the meeting can be attributed to the strong student turnout (thereby accurately portraying the mood of the campus) and the expert mediation of Anna Sussman. She conducted herself professionally and without prejudice. The Daily Jolt poll clearly shows that

47% of the campus, while not supportive of the poster itself, believe that *The Omen* had the right to print it, and another 26% enjoyed the poster. This despite the push-polls outside the library that slanderously depicted *The Omen* as purveyors of sexist material. No name was attached to these and other flyers that maliciously lambasted *The Omen*. No accountability. There is an individual who can be held accountable for the atmosphere that was created on campus. He fostered and allowed rampant speculation as to the intent of *The Omen* concerning its poster. He went so far as to add to the misconceptions and hearsay through his posts on the Daily Jolt (see letter to Community Council in this issue). He has a history of conducting discussions within community forums without all involved parties present. In this case he made little attempt to invite *Omen* representatives to a Community Council meeting in which the poster was discussed. During the meeting he allowed unchecked speculation and rumor to be presented as fact. This is mode of operation of our Community Council Chair, Isaac Curtis.

In the least, Isaac is a naive and incompetent leader. Or he is slanderous and manipulative. Either way, he is unfit for the position which he currently holds. If he has an ounce accountability he will step down as Community Council Chair and make way for impartial and capable leadership.

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Isaac, want to continue as the head of Community Council, they should pay more attention to the needs of the entire community and should learn to behave more responsibly.

For those of you offended by my poster, I do not suggest that you need to grow up, or that you are hypersensitive, or that your opinions and feelings are completely invalid. I just want you to think about why you believe what you do, where you draw the line, and how you should react when someone disagrees with you. I encourage the community to discuss important issues on an equal footing, without malice, name-calling, or administrative intervention, so that maybe in the end we'll all take something positive away from experiences such as these. Conflict is bound to happen within any community of individuals; it is how we handle that conflict together as a student body that is most important.

Nudity Should Not Just Be Reserved For Sex!

by Rachel Stewart

There is a huge problem on this campus with people equating offense with the desire to censor people's ideas. I'm sure we've all heard about the happy issue of the portrayal of women and minorities on posters at happy-friendly-politically-enlightened-Hampshire. And I'm sure we all have our own opinions about whether or not the issues are offensive and whether or not censorship is taking place. I want to clarify my viewpoints on each of these issues and hopefully shed some light on how we can approach this now-convoluted argument we're all having.

I found many of the posters in question offensive. This includes the picture on the *Omen* poster (before I was made to understand that it was satire) and the Mod 87 poster. However, I was not offended by posters like the body image group poster, showing a drawing of a naked woman flexing her muscles. So what's the difference?

Well, obviously, I can only speak for myself, but when I see images like this, I bring the culture I grew up in with me when I decide whether or not they offend me. I have extensively studied the portrayal of women in the media. It is, I will admit, a pet subject of mine. So when I saw the first images, I immediately saw them in a political context. When women are portrayed in sexual positions in the mass media, they are, unfortunately, usually being shown as sexy to men.

(men are portrayed as sexual objects at times as well, but they are also portrayed in a wide variety of other roles much more often than women are). To bring up one real world example, people often justify the existence of cheerleaders by saying they are in sports because sexy, scantily-clad women appeal to the men watching the sports. Because of precedents like this, **images of women in sexy positions often immediately say to me that these women are being defined by their relationship to men.** This offends the feminist in me, or rather, the feminist that is me.

By feminism, for those of you who haven't chosen to educate yourself on the subject, I mean that I believe in fighting for the complete equality of men and women in our society. I speak out against sexism toward men as well as women. Some people think feminists fight for the superiority of women. People who think women are superior are sexist, not feminist!

Now, back to my opinion: Nudity does not equal sex. One problem with our culture is that we restrict nudity to sex and pornography. This encourages the view of women's bodies as sex objects. If we can separate female nudity from sex, this can be empowering, like the Body Image Group poster. Here a woman is

claiming that her body should not be defined by how sexy it is to men. She is claiming her body as her own; it something that can be used for many things other than sex (translated by our larger heterosexist culture as "pleasing men"). Nobody, that I have heard yet, ever says cheerleaders are in the Superbowl because they view their bodies independently of how men see them. It would be great if I could look at cheerleaders and think, "wow it's great they enjoy wearing short skirts just because it's what they're comfy in;" instead I think, "oh men hire cheerleaders to attract other men to watching the show." This is the background that affected my interpretation of the posters. The former posters reminded me of the constant use of women's sexuality by men in the mass media and I was therefore offended. I saw the latter poster as a woman reclaiming her body and her sexuality from men. It's okay if you disagree with me on whether or not there is a problem in the media. I'm just explaining how I personally found the images offensive.

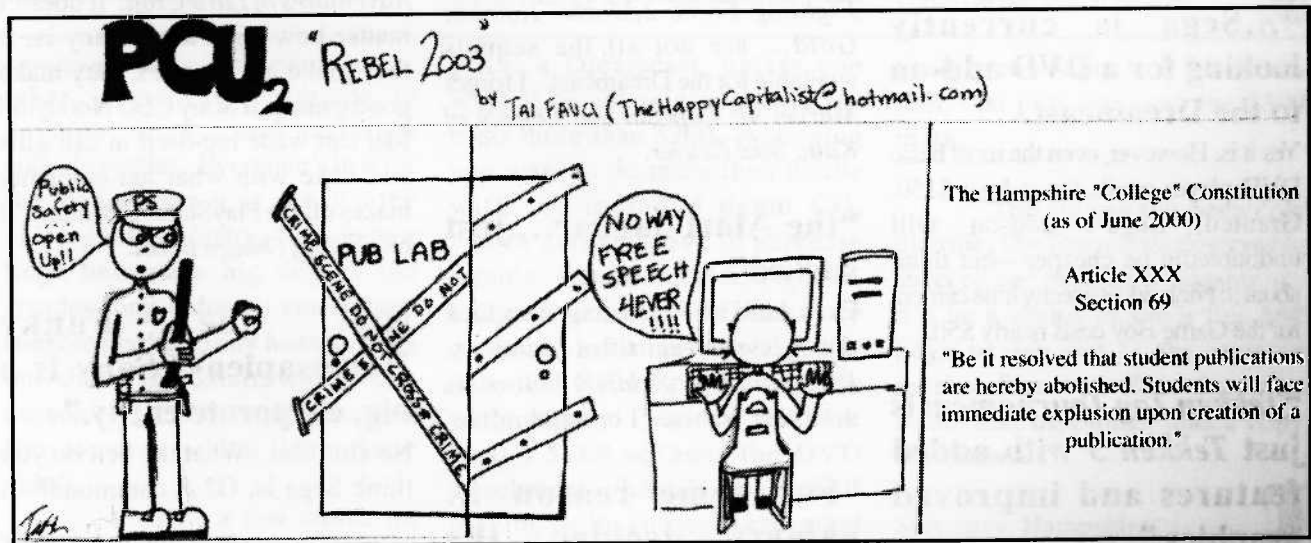
So what am I fighting here? I am not fighting the people who put the images up. I am also not fighting the images. The images in themselves are not offensive. What makes them offensive is our larger cultural use of women as sexual objects. So what needs to be fought is that inequality in society that makes those images offensive. We do not need to fight the images or the people who made them!

Therefore, Community Council and others are giving those of us who were offended (though, again, I can only speak for myself) a bad name. Cutting the *Omen's* funding and otherwise censoring images (which will hopefully never happen again) will not solve the problem. These actions violating our precious right of free speech have turned the issue away from race and gender and towards bickering over censorship. Because of the censorship arguments, I have felt completely isolated as a feminist on this campus. I put up a poster simply explaining why I was offended in hopes that this would open up greater dialogue on gender issues. I immediately got accused of advocating censorship. The last thing I want is for the images to be censored, whether it be self-censorship or censorship by a higher power. We do not need to fight the people putting up the images, our fight lies more in our greater society which often treats women simply as sexual objects. This oppression (if you'll pardon my use of an over-used word) has made it so that images of women in sexy positions are offensive even to a dyke like myself.

So what can we do at Hampshire? What we need here is a group of people to keep race and gender dialogues alive. I have not addressed race issues very much in this article, but they are huge on this campus. Many people of color feel completely isolated here even when they don't have to look at offensive images. So these issues need to be kept as a constant, live dialogue. The group I propose needs to be composed of people who fear censorship and people who feel offended (these groups are not mutually exclusive, I'm in both). The former are needed to keep this from becoming polite political correctness. It would be very dangerous if we all had to tiptoe around each other for fear of offending anyone. The latter are needed to help bring the voices of marginalized people to the forefront. I don't want this debate over censorship to bury the fact that these images offended people. This group would work together to brainstorm and then implement ideas to continue campus dialogue on these race and gender. I, at this time, do not know exactly what could be done in this manner. That's why

we need a whole group to work and think together. We could try something like a weekly forum for discussing race and gender issues. I don't know.

What I do know is that the enemy is not people who put offensive images on posters. The enemy is not even the images. The enemy is the position that women hold in the overall culture of the United States of America. I would really love to be able to look at pictures of scantily clad women without feeling like my sexuality has been violated. But I cannot do that until women stop being simply portrayed in the mass media and treated in the mass culture as sexual objects for men's use. Censorship will not solve this problem. Continuing dialogue on this campus will not solve the problem either, but it will be a constructive step toward empowering every concerned student on this campus to deal with those images and the greater context they reside in at Hampshire as well as in the real world. In my opinion, we need to stop arguing with each other and start directing our collective anger toward the societal structures that set people up for finding these images offensive.





Just A Goddamn Minute

by Karl Moore

Caveat: Persons of vision and consequence would do well to skip this article.

Under ordinary circumstances, it would take nothing less than an act of divine providence to interrupt my daily schedule of eating, sleeping, and occasionally attending a class. But, I'm an atheist, so the only way to roust me from my daily routine is to piss me off.

The accused: Michael Zole's hand-job to the Dreamcast in last week's Section Zole contained a few glaring errors that deserve scrutiny. Since (A) I'm a colossal dork and (B) this beats workin', I'll provide said scrutiny. Don't get me wrong, I own a Dreamcast and love it to death; I almost cried the first time I saw *Power Stone* in action. Nobody does sports like Sega either; *NFL 2K* is as real as you can get without homicidal running backs. But the Dreamcast is neither as great (nor the PlayStation as bad) as Zole claims.

A few phrases that stung:

"...Sega is currently looking for a DVD add-on to the Dreamcast..."

Yes it is. However, even the most basic DVD player retails for at least \$150. Granted, Sega's add-on will undoubtedly be cheaper—but think about it; Nintendo's geechy little camera for the Game Boy costs nearly \$50.

"Tekken Tag Tournament is just Tekken 3 with added features and improved graphics."

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Well, *Soul Calibur* is just *Soul Edge* with added features and improved graphics. *Virtua Fighter 3tb* is just *Virtua Fighter 2* with added features and improved graphics. As anyone who has played these games knows, all of the above statements are complete bullshit. Each game built upon its predecessors; each is a great game. But I daresay *TTT* does Sega's finest one better. The game is incredibly deep, the character animation is luscious, and the game has been re-balanced to curb cheapness. To answer Zole's question, I'd say there's nothing exciting about *TTT*, save the fact that it rocks like a flaming bastard.

"...the PlayStation sequel parade"

Air Force Delta, *Soul Calibur*, *House of the Dead 2*, *Sonic Adventure*, *Resident Evil: Code Veronica*, *Worms: Armageddon*, *Dynamite Cop*, *The King of Fighters: Dream Match 1999*, *Virtua Fighter 3tb*, *Virtua Striker 2*, *Tomb Raider: The Last Revelation*, *Sega Rally 2*, *Test Drive 6 (!)*, *Fighting Force 2*, *Mortal Kombat Gold*... are not all the sequels available for the Dreamcast. I forgot *Marvel vs. Capcom* and *Legacy of Kain: Soul Reaver*.

"the Atari Jaguar....just sucked"

Only kind of—it managed to kick out a few decent titles (*Alien vs. Predator*, *Iron Soldier*) before its untimely demise. I brought mine.

"For some reason ... gamers decided the

PlayStation was the system to own, dooming Sega's rival Saturn console and making the Nintendo 64 a profitable failure."

The reason the Saturn failed was simple: American third parties glutted the Saturn with crap, letting a few gems from Japan slip by (*NiGHTS*, *Guardian Heroes*). In retrospect, it seems like the only good games for the Saturn were of Japanese origin. A dearth of RPGs didn't help, either. As to the N64's failure: a plumber, a Hyrulian elf, the WWF, and a certain English spy would beg to differ, not to mention a few hundred thousand gamers.

"Remember, games are about having fun, not strengthening a monopoly."

Since when were games ever about strengthening monopolies? I've never seen a copy of *Crash Bandicoot's Insider Trading* or *Corporate Raider: The New Adventures of Lara Croft*. It doesn't matter how large a company is; if they make good games, they make good games. If Sony CEO Nobuyuki Idei can wade hip-deep in call girls and coke with what his company makes off the PlayStation, let him. I'll be playing *Omega Boost*.

(Del the Funky Homosapien) "Sony is a big, corporate entity."

No shit, Del. What the hell do you think Sega is, G? A commune? It

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Not About the Poster!

by Michelle Beach

Students at Hampshire are generally informed about and very involved in the searches to hire new faculty and staff. Recently, however, some very important changes have taken place without the usual student involvement.

At the beginning of this semester, the House Director of Merrill resigned. Her assistant was named as the temporary replacement and a new assistant was hired. I live in Merrill, and I didn't know about any of this until long after it happened. Having talked with one of the interns, I know that they were not very involved in the process either.

In this case, everything has worked out for the best. The new assistant, according to Jess Van Scoy, is awesome. Merrill House is doing more than it has in a long, long time. We are all very lucky to have two very dedicated people filling these positions.

However, these are decisions that students should at least be aware of, if not involved in. I hope that as the search for the new House Director begins, that the interns in Merrill as well as the students are more involved in the process.

On a similar note, Mike Ford was recently named Dean of Students'

Affairs for the next four years. I can think of no one more suited to the job. He was named Acting Dean at the end of last semester and I am glad that he has decided to remain in the position.

When the former Dean, Dr Bob, left, Community Council and the students were promised that they would be able to play a prominent role in the search. There were many strong opinions about what the new Dean should be like and what role he would take on. One of the primary reasons that we had temporary Dean was so that a search committee could take its time and students could be involved in the process. But neither I nor anyone I have spoken with were aware of any discussions about choosing the new Dean until after Mike was chosen. Although I do feel that a full search for the position would not have found anyone better suited to Hampshire than Mike, students should have had the chance to voice their opinions.

Maybe some people on campus still remember the Dean of Faculty search. Aaron Berman had been Acting Dean of Faculty for awhile and he was doing an excellent job. However, before he was chosen to permanently fill the position there was a extensive search. Aaron was one of the candidates. It seems strange that a search for the Dean

of Student Affairs was not held with Mike as one of the candidates.

We are lucky that such qualified people were chosen to fill these important roles on this campus. We are also lucky that they are all doing wonderful jobs. However, just because someone on campus is available and interested in a position doesn't necessarily mean they are the best choice. There needs to be some way for students, faculty, and staff to express their opinion on the candidate before the appointment even if a full search does not take place.

One of the things that makes Hampshire unique is that it involves students in almost every aspect of running the college. Searches are one of the most important aspects of this involvement. Students work very closely with faculty and staff and it is important for them to have a part in the process of choosing who they will work with.

Hopefully, what has happened in Merrill and with the Dean of Student Affairs is not part of a larger trend and students will continue to be involved in the search process.

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takes incredible resources to develop, market and sustain a console system. Everyone's in it for the money- like it or not, it's the video game industry. Remember; Sega became a big dog in the arcades long before it entered the console market. Sony hadn't. Sega introduced the Saturn with over a decade of gaming experience and five systems behind them. Sony didn't.

Finally, a few words on

price: a Dreamcast, unless you want it to act as a paperweight, costs more than \$200. Assuming you want to do more than diddle with the included demo CD, you're going to have to purchase a game. Games run at \$50 apiece, the goofy-looking VMU memory cards needed to save data go for \$25, and RF adapters for those with crappy TVs run for \$13. That's \$288 without the DVD attachment. Should you tire of playing with yourself and want

another controller so a friend can join, that puts you over the \$300 mark.

This isn't an anti-Sega/Zole diatribe. The Dreamcast deserves to succeed and become a monster hit- it'd be a shame to see it flop and Sega beaten out of the console market forever. Zole deserves health and happiness, plus a copy of *Shenmue*..

Stay sexy, Hampshire.

Community Meeting Regarding Images and Posters

March 1st 2000, Airport Lounge

Facilitated by Anna Sussman

These notes compiled and submitted by Cassie Compton x4666

This meeting was not intended as a forum for debate about these issues but as a discussion about how they should be addressed. It was made clear that responses to individual comments and personal attacks were not appropriate for this meeting. The structure proceeded as follows: first people were able to present their observations and dissatisfactions about the current situation (What is...), then people expressed their visions of a better situation (What ought to be...), and finally the group brainstormed possible solutions to bridge the gap (Solutions...).

What is...

- Fear of backlash / intimidation
- Silencing
- Censorship
- Not appropriate for posters to be ripped down
- Backlash involving
- Backlash on all "sides"
- Violations of community norms
- Concern with students not really knowing the community norms
- Where do students' rights stop and start?
- What is freedom of speech?
- What are the facts?
- Misinformation and lack of communication (especially in regard to Community Council)
- Why are people feeling targeted?
- People are hurt. Why are people hurt?
- Lack of awareness of marginalized people, on this campus and historically
- Not realizing greater context
- Issues are more complex beyond the posters
- Objectification is turned into a non-issue
- Power structure should be considered
- This issue isn't just about posters, what are we really talking about?
- People are using broad words and not focusing on real issue, not being specific
- Important to realize everyone brings their own history to this campus and to a discussion of these issues
- Need to talk about Hampshire and the awareness that needs to take place here, we need to talk about ourselves
- Intent needs to be clarified
- Question of malicious intent
- Does intent even matter?
- The use of Satire, it becomes impossible to ignore intent
- Failure to recognize who has the privilege to present

satire, and who is represented

- Lack of dialogue and bulletin boards, people feel the need to be offensive use satire to get attention
- Concerns about accusations
- Important to realize that everyone can be offensive and offended by others
- We should respect opinions, not look at issues as right and wrong
- Issues of respect
- People are expressing anger and hate, why is this?
- Concern with people forming sides and blaming fault on one group
- Concerned about meanness
- Concerned about different comfort levels
- Atmosphere of neglect and thoughtlessness
- Worried about anonymity, some people abuse it while others need it to feel safe
- Responsibility to community and taking responsibility for actions
- What is *The Omen's* job and responsibility to community
- Where is it okay to poster?
- What is offensive? How do you know?
- Representation and stereotypes
- Understand peoples right to self-representation
- *The Omen* has done its job in getting people talking.

What ought to be...

- Education and discussion
- Education should not be one sided
- Respect for voices and reactions
- Encourage more voices not less
- People are not silenced
- Room for opposing viewpoints and controversy
- Decrease defensiveness, encourage people to be open
- Need more positive images and less fear of them
- People identify themselves when they present opinions
- Physically isolate debate

- Don't try to offend others
- More reading of posters and attendance at events
- People should not feel the need to hurt others for attention
- Need to take positive action
- People take responsibility for actions
- Not talking about the specifics of the incidents, not getting personal
- Think about placement, respect peoples homes
- People should feel free to remove posters in their living space
- People should be thinking about their depictions of others
- Need to take time to think about reactions—Don't scapegoat
- People not acting because of "political correctness"
- People should know what their intention is
- Ask others questions, not just making assumptions
- Understanding that issue transcends intent
- Recognizing that people don't feel comfortable, hear and understand why
- Take personal responsibility
- Learn about your community, greater desire to understand each other

Solutions...

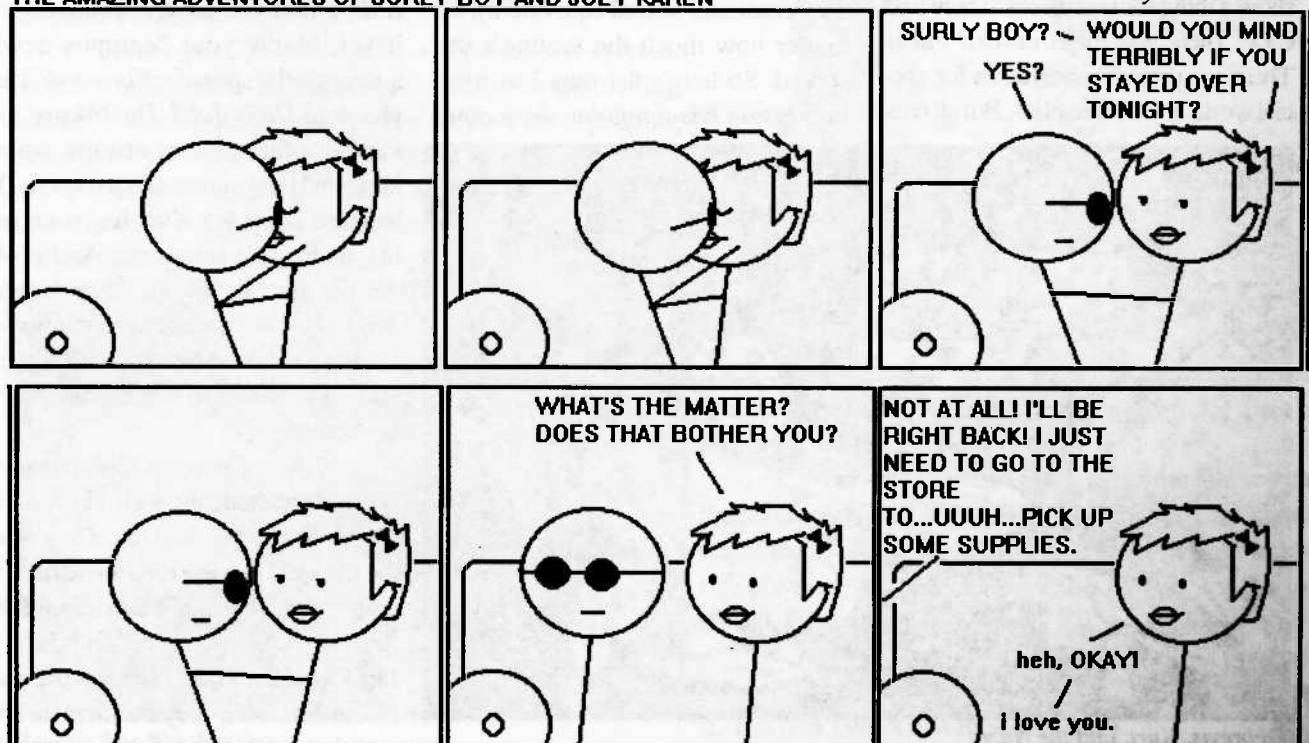
- Bulletin boards
- Better and more counseling on campus
- Reports from Community Council
- Uniform way to deal with situations

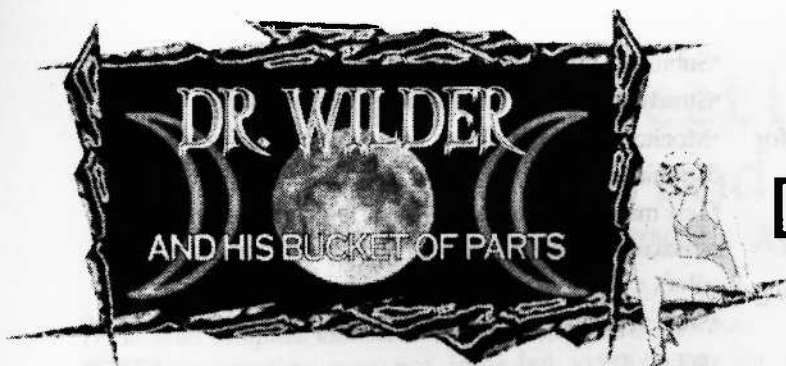
- Submit Community Council minutes to *Omen* and *Forward*
- Structures in place for violations, repercussions
- Monitoring group (Race and gender sensitivity advisory committee)
- Test market posters, show them to others (not just people who would "probably be offended" i.e women and people of color)
- Student groups gather images into a portfolio for an end of year review
- Long term education, speakers, workshops, film series, discussion
- Dakin agreement—Day on race relations at Hampshire
- Anti-Bias portion of curriculum (learn about race relations at Hampshire)
- All campus e-mail forum
- Education about Hampshire rights and norms of community living (to perspectives, orientation)
- Cross identity group—"unity" group with agenda of oneness
- Accessible mediators for discussions, a permanent system for arbitrating
- Summary of students' groups in addition to group handbook
- Use Daily Jolt, *Omen*, and town hall meetings as forum to present ideas
- Talk to people about issue
- Focus on love and on building community
- Continue to think and work, this stuff isn't easy and it's never done.

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THE AMAZING ADVENTURES OF SURLY BOY AND JOEY KAREN

by Jacob Chabot





Toot Toot: Darwin's Kids

by J. Wilder Konschak

In case you didn't know: this campus has a television station all its own. It's called Intran, and it floats around the dial, currently hovering around Channel 7, though I can't be sure, since I haven't checked in the last 30 seconds. It's student run. It airs a sparse selection of delights: the WWC, various talk shows (appearing and dying as quickly as good talk shows should), the *Cooking Network*, and of course, late-night porno. There are plans of airing the action-packed adventures of the Community Council, *in session*, but I don't want to spread juicy rumors.

Aside from the consistency of the WWC and its biggest competition, "dead air," Intran's never been very regular. It spurts a load of programming. Then it gets real constipated and doesn't show a thing for five weeks. There was CTV. There was the *Bratwurst Farm*. There are periodic showcases for special works and bizarre films. But all con-

sidered Intran is sporadic at best. The station's an underused (and, thus, underwatched) resource on a campus desperately needing a solid means for disseminating media. It's so underused that the *Omen's* attempt to make a TV-guide for it FAILED—failed utterly—because there were only three shows to guide.

Seeing this situation, I'm here to toot my own horn, because no one seems to toot anyone else's horn around here (aside from the occasional sexual equivalent), no matter how much the tooting's deserved. So here's the tune I'm tooting: *Intran has a regular show now!*

Not only does it have a regular show, but a damn good, hardcore, well-done show. (Maybe that's not so regular, since regular tends to mean "ass sucky.")



Stasch and Saffie

The show is called *Darwin's Kids*, and if you haven't heard about it yet, blame your "campus news sources" (the sporadic *Forward*? The phantom *Daily Jolt*? The bizarre invisibility that posters acquire when hung on Hampshire bulletin boards?), because *Darwin's Kids* has been on the air for two semesters. And gosh darn it, people like it. They laugh. They cry. They feel that warm mushy feeling you get when you see something that relates to you on the glowing screen.

Yes, *Darwin's Kids* is about Hampshire students, weird kids a bit too much like you and me. They read the *Omen*. They use the *Forward* as a dinner mat. They don't finish their Div I's. They take too much acid during Jan Term. They don't sleep at the end of the semester, they hallucinate giant lobsters, they hate Saga, they wish



Debrevis, Kurt, and the Nazis

they could transfer, and of course, they lose their minds, become Nazis, kidnap modmates, and plant bombs in the bathroom.

That's the fun little ditty I'm tooting. It's catchy. Go hum it to your friends.

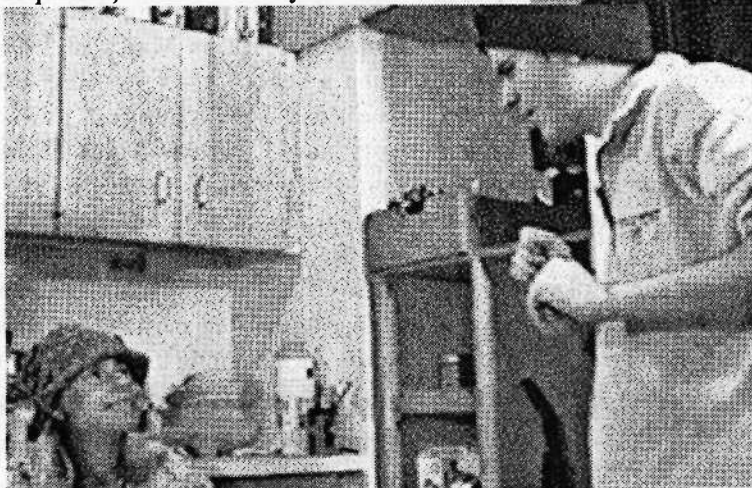
How about more dry details? *Darwin's Kids* airs a new half-hour episode every two weeks in ASH AUDITORIUM, usually Friday Night at 7:30 PM, then again at 8:30 PM, the same night. All the episodes air every weekend, Saturday Night, at 7:30 PM. (Tune in early to catch the new episode, or a little later to see all the past episodes in sequence). You can toss yourself into the se-



Uhh ... I don't think we're alone.

means don't you? Free pizza. Fucking free pizza. Oh, and premiere parties. (Here's a tip: get involved now, so you can be part of the season finale party. You'll be so glad you did.)

Anyone with any (or no) talent to offer at all (writing, postering, promoting, art, computers, actors, singers, starfuckers, caterers,) is welcome to join at any time, even 4:00AM on a Monday night. Just give a call to x4373, or e-mail darwinskids@angelfire.com. Check out the website at <http://www.angelfire.com/ma2/darwinskids>. Come to the open meetings, every



Ut. It seemed like a good idea at the time.

ries at anytime. You'll catch up quick. Fuck, add it to your *Simpson's* addiction.

Better yet, *Darwin's Kids* isn't a closed-system. On the contrary, its beautiful and sexy members are fucking desperate to include everyone they can get their groping hands on. This means YOU. Not only is the show an EPEC course (bringing you Div II credit for two semesters), it's now a funded Hampshire Organization (though not listed in the directory ... hmmmmm.) And you know what that

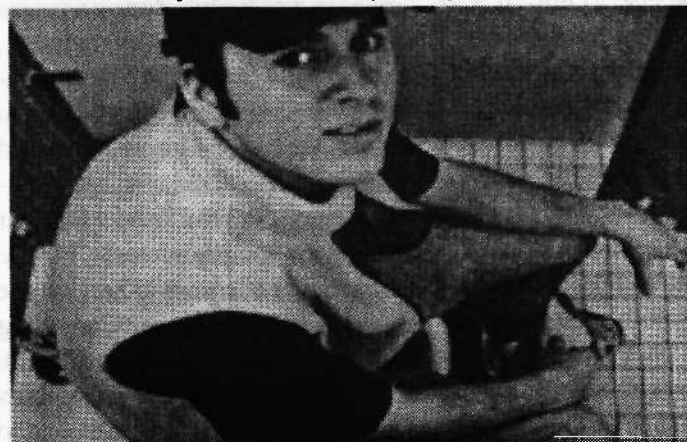


Molly and Shep.

Tuesday at 10PM, in the Library KIVA (not that there's a KIVA anywhere else on Earth).

If that's too much work, just come and watch the show. Stop into ASH for that popcorn picture-show feel. Plop in front of your tube for a hall-bonding experience, where you can get drunk. It's Drugs, Sex, Rock-n-Roll, Hampshire Style.

(PS: If you don't go to the show, I'm gonna be forced to keep writing articles in the *Omen* about it. You don't want that now, do you?)



Mentos. The Freshmaker.



Do Not Debate This One With Me: I WILL Punch You

by Tequila "Keely" Flynn

March 1, 2000—A six year old boy shoots a six year old girl in the neck, fatally wounding her during morning recess, 10am; She's pronounced dead on arrival at Hurley Medical Center in Flint, MI, at 10:29am. It boggles the mind to try to rationalize such an incident—it's much easier to chalk it up to the country going to hell and distance ourselves from the ensuing chaos.

Not this time; it strikes too close to home for too many people; they were hardly more than toddlers. First grade is when basics are learned, and the carefree ramble of thoughts are focused on the immediate present and near future; spelling, simple math, desk buddies, recess.

When dissected, it's easy to see where the blame should or should not lie. Too easy to blame the school system; after all, they did all they could with a boy they had deemed as troubled; "I can only say we were aware that there were some problems with him," stated superintendent of Beecher public schools Ira A. Rutherford.

Good for you, Ira. Knowing is half the battle—Unless, of course, sheer laxness allows for a tragedy. But I don't wish to place the blame here.

It might also be too tempting to single out the dumb fuck who hid the stolen .32 in the boy's bedroom, a gun that has been linked with other pending cases. The boy's 19 year-old uncle, Sir Marcus Winfrey, took in the six year old boy and his brother when the state de-

clared Tamarla Owens, the children's mother, an unfit parent. Owens, who had "physically abused her son in the past year and exposed the children to drunkenness, criminality and drugs," made the smart choice of turning her kids over to her brother. Winfrey, whom I sincerely doubt was knighted, cared for the children in "a crack house[where police] found a gram and a half of crack cocaine, a stolen shotgun and ammunition." You may both step up now and receive the Asshole Award.

On the same token, it may be a bit idealistic to glorify the six year-old girl, who, granted, was "a shy little girl who loved Barbie dolls, prayed before eating lunch and dreamed of becoming a doctor." As a couple of people have pointed out to me, all little girls are that innocent, that precious—I shouldn't make it out to be a huge victimization. Thank you, you may now step down from your collective soapboxes and shut the hell up.

If all kids are that valuable, then perhaps it's about time we stopped being numb to the fact that it was someone else's child. It's so easy to pretend that our bubble of safety is ever-vigilant and impenetrable by the evils of "out there."

How many of us have loved ones of that age in public or even private schools? I, for one, dropped what I was doing when I heard the initial report and ran to the nearest pay phone. My mother answered the phone—in the background I could hear my twin sisters; one playing the piano and the other yelling at her to keep it down. It was beautiful.

It still made me want to cry—my family was safe. But who knows where it'll happen next? Don't get me wrong—it **will** happen again. Think Columbine was the catalyst? Try May of 1994, when a "troubled" fifth grader shot another for tormenting him. Or Jonesboro, Ark, in March of 1998 when a school yard shooting left five dead—the youngest guilty party was 11. Perhaps it was the six year-old Newark Boy who, in 1996, brought a 9mm to a Catholic school and fired a shot. I'm not saying that these youths are cypocattng other such crimes—but perhaps we as a nation are becoming the slightest bit numb. **Seclusion from these tragedies will not keep people safe—think disgruntled or bullied students are a regional problem? Hardly.** I dealt with enough in my public school days—I think it's safe to venture that most people did. However, I recall an incident where my nose was broken during a recess scuffle—(she looked even better, trust me). What might have happened had she brought a gun to school that day? I know she could easily have accessed one; her brothers were not exactly known for their diplomacy in my hometown. Maybe it just never occurred to her; maybe I was just lucky. Despite anything that people might say regarding 20/20 hindsight, the first few members of Generation Y never really had to

continued on next page

Editorial Continued

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meet these conditions, our poster does not violate community norms. There is no reason to fear anything from us other than the publishing of the next issue.

As far as legally, the poster is not by any means obscene. For something to be considered obscene, it must have no artistic or literary merit. That's pretty broad. Our poster obviously carries a message. It is artwork. Whether you think that it is good or bad artwork or carries a good or bad message is only your opinion. As an artist, I must take responsibility for my images. That's why we put our names on things. Then there are those "Kill Whitey" posters that went up in what I assume (although I should probably check my facts before I make an ass out of you and me, right Council?) to be a response to our poster. Kind of a "Well if you can do it, so can we so how do you like it?" response. That's just being silly. It's not the same thing at all. The message is obviously malicious (I don't remember our poster saying anything

like "Rape Women") and it serves no real purpose. The creators of the poster remain anonymous and take no responsibility for what they have done. Those posters are more like the graffiti on the women's center, only on paper. And nobody is defending that on the terms of free speech.

There are those that now say that this isn't an issue of free speech. Well then, what is it? The moment anybody feels that their voice is being silenced it becomes an issue of free speech. The big problem on this campus seems to be that people are afraid to communicate. On a campus like ours, this shouldn't even be an issue. Nobody should be afraid of being lynched for putting up a flyer with a picture of a naked woman. Nobody should feel that they are too oppressed to speak out either. There are plenty of outlets for free speech. *The Omen* is one of them. If you took the time to actually read the poster, you'd see that we were advertising for submissions and an OPEN meeting. And do you know what? One person showed up to voice her concerns. One person. And she should be commended for speaking up. As

long as you are responsible for what you say, we will print whatever you have to say, no matter who you are and no matter what your viewpoint is. I only hope we receive articles from both sides of the issue. Hurt feelings or not, you should stand up for what you believe in. Otherwise, the world will walk all over you.

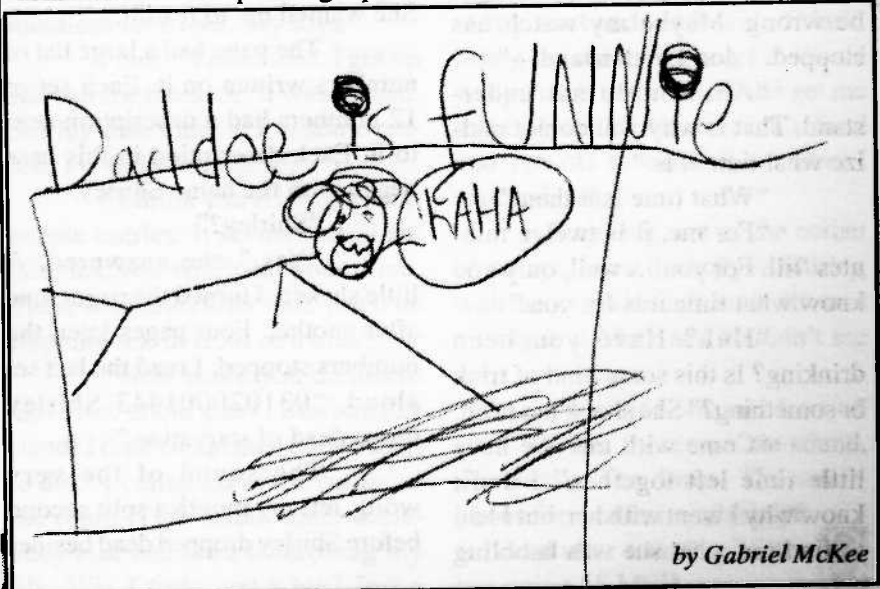
I am not sorry that we put out this poster. I am sorry if people felt that this was a personal attack and I am sorry if feelings were hurt, but I am not sorry that we put the poster up. I stand by our right to post images such as this and I believe more good has come out of it than bad. The poster made you think and react. The poster contributed to dialogue on the issues of censorship and race and gender. Most of all, the poster succeeded in its intent to get more people to submit to *The Omen*.

Before I go, I want to thank everybody who stood up for us on this issue. It makes slaving away in the pub lab every two weeks worth it. So, thank you. It means a hell of a lot to me. Wait ... what am I saying? This is *The Omen*! I meant fuck you all! We can fend for ourselves! Don't you have work to do?! Baaah. Some people's kids.

continued from previous page

deal with such issues—it just wasn't something that entered our worries.

My heart goes out to the family of Kayla Renee Rolland and for all of the parents in that school district. No parent should ever have to worry that his or her child won't be safe in a classroom, least of all face injury at the hands of another child. As sick as it makes me, there's honestly nothing to be done, short of rallies and candlelight vigils. All we can do is stand on the sidelines, palms up, staring horrified at our screens as that ever-shrinking radius of safety fails to comfort us. (all references from *New York Times*, March 1 & 2, 2000)





Controlling Fate's Destiny

by Benni Pierce

In six minutes, I will lose my mind.

In ten minutes, I will step out in front of a bus, ending my life at age 37.

Eight minutes ago, I was mild-mannered reporter Etcetera Fritz-Gerald. I was living a perfect life in a perfect world. I was married to a picture-perfect guy, had a beautiful dog that could do tricks, and worked hard at a job that I loved.

It all started 10,080 minutes ago on a small island off the coasts of the Fgi Islands. A young man was catering to my drink when a rather old woman walked up to me.

"Excuse me," she said in a curious tone, "But do you realize what time it is, young lady?" I looked at my watch and responded, "Two thirty."

She smiled, then said again, "But do *you* realize what time it is?" I looked at my watch and answered, "I thought it was two thirty. I might be wrong. Maybe my watch has stopped. I don't understand—"

"Ah. You do not understand. That is why you do not realize what time it is."

"What time is it then?"

"For me, it is twelve minutes 'till. For you ... well, only you know what time it is for you."

"Huh? Have you been drinking? Is this some kind of trick or something?" She shook her head.

"Come with me. We have little time left together." I don't know why I went with her, but I had to find out what she was babbling

about. Maybe I could help her. She seemed delusional, fatigued, and ... and late.

She led me to a small island hut and opened the door. I peered inside. The only things there were a table with a large book on top of it. She beckoned me inside. I was afraid, but too mystified to run.

"What is it?" I asked. She looked at the book wearily and responded, "A way to be happy for the rest of your life."

**"Wait a minute—
is this some kind
of scam? Is that a
copy of *Power for
Living or Dianetics
or something?*"**

"No. Be quiet and listen. I met you ten and a half minutes ago on the beach. I asked you what time it was. You didn't understand. This book is the key to understanding. It is the key to happiness." The old woman opened the book to a certain page and turned towards me. She wanted me to read it.

The page had a large list of numbers written on it. Each set of 12 numbers had a description next to it. Each description in this case began with the name Shirley.

"Shirley?"

"Yes," she answered. A little shaken, I turned the pages, one after another. Four pages later, the numbers stopped. I read the last set aloud, "031020001443 Shirley drops dead of starvation."

The sound of the very words left my mouth a split second before Shirley dropped dead besides

the table.

I cried for several hours before I could bring myself back to the book. I read through her final entries. One of them said, "031020001430 Shirley meets Etcetera Fritz-Gerald on beach." The entry right before the final one read, "031020001442 Shirley gives Etcetera the power of the book." The power of the book? Time? Happiness? What did this all mean?

I removed the book from the hut and took it to my hotel room to study. Once I got back, I left an anonymous tip with the cops about where to find the dead body.

After a couple hours, I realized that the numbers on the left were codes were time: month, day, year, and time of day (in military time). How is it possible that Shirley would have been able to predict the moment she would die? She had to have written it earlier since she had been with me during the past few hours ...

An idea stuck me. I took a pen, looked at my watch, and scrawled on a new page, "031020002202 Etcetera receives phone call from her mother." My mother had no idea that I was here. There was no way she would call.

Two minutes later, the phone rang. I sprang up and grabbed it as if it were a burning bush.

"Hello?"

"Hello Etcetera? This is your mother ..."

Then I fainted.

I flew back to the states and locked the book under my bed. If it truly had this power, I had to hide

it. Protect it. Use it? The idea had haunted me all day and all night. I could write something small once a month and make the world a better place. I had the power, it seemed, so why not try it out?

For the next 8,152 minutes, I wrote pages upon pages of my life. Each and every one of them came true too. That's how I got my perfect life. My perfect husband. My perfect dog. I couldn't help myself. I was finally in control.

This all changed twelve minutes ago, when the old woman named Shirley from the small island off of the Figi Island's coast who had dropped dead in front of me from starvation showed up at my front door, asking me, "Do you realize what time it is?"

I screamed and ran to the book. I hadn't written her in. I didn't want to see her. I could make her go away. I could kill her again. Before I could grab a pen, she stood in my bedroom doorway.

"Etcetera, I gave you a power, and this is a how you return the favor?" Frantically, I began to scribble the date in.

"Too bad you won't finish writing the date, Etcetera." My hand suddenly fell limp.

"What?! What's going on? What do you want, bitch?? Leave me alone to be happy!!" She smiled and responded, "I can't do that Etcetera. You've left me no choice but to take the book back."

"But you gave me the power! You can't take it back unless I give it to you." Realizing how absurd this all was, I screamed, "And just where the fuck did you come from? You're dead!"

"I'm afraid you understand so little, Etcetera." She reached into her pocket and pulled out a small satchel. She opened it up and produced sheets of paper. But not just any paper—paper from the book!

"You see, Etcetera, you were right. I did give you the power. But only through me. Read these and you might and you might understand." She threw the pages down. I looked at them and read the words aloud, "031220001300 Shirley lets Etcetera write '031220001307 Etcetera meets Mr. Gablick - a tall, mysterious, intelligent man.'"

Other entries included, "031520000745 Shirley allows Etcetera to write '031520001200 Etcetera wins the Daily Double Lottery this week,'" and, "03162000 2302 Shirley wants Etcetera to write '031620002350 Etcetera can only get pregnant if she writes it in this book.'"

I looked up at her. Tears were falling onto my limp hand. "What's the meaning of this?"

She smiled and said, "Did you really think I would give this power up? That I would write in my own death? That's absurd. Power is pleasure."

"But why me? How do I fit in?"

"It's just all part of the game. I'm the only real one here. I am the only one who can manipulate—the only one who can change the world! The rest of you are just mindless creations. My toys."

"No!!" I screamed. I got up and ran for the door. It was locked. Shirley didn't move. For some reason, I couldn't attack her.

"I think you'll like the next couple entries. It seems that in six minutes, you will lose your mind. Then, 4 minutes after that, you'll be stepping out in front of a bus."

"How could you do this to me? How could you? I don't understand! I didn't want this. I don't want to die." I collapsed in the corner of the room. This whole time, somebody else had been controlling my life. Was I truly just a toy? Just a

puppet?

"Calm down," I heard her say, "You won't feel a thing."

I waited. Silently weeping. Waiting for the time when I would feel my mind begin to leak away. There were no clocks in the room. I counted the seconds to myself.

Suddenly, there was the sound of a door opening. And then a muffled call. Some movement. I turned my head just in time to see the door get kicked open. My husband rushed in, carrying a 45 magnum I had, or, Shirley had, written in the book for him to buy.

"Etcetera - what's going on?"

"Kill her! Kill her! Kill her!" The shots tore the old woman's body apart.

I felt numb all over as my husband picked me up. It was hard to realize that I was free now. Free from her hand of God. In fact, I would stay away from the book forever. I would never let it determine my actions anymore.

My husband took me outside and stood me up. The air smelled like fresh spring moss. I breathed in and we began to walk together. His hand was warm in mine.

After a little while, my body began to feel funny. I stopped, turned to my husband, and said, "Mark, honey, I'm not feeling so good. Would you go back to the house and get me some Tylonel?" He shook his head and ran off towards the house. I watched him.

Suddenly, out of the corner of my eye, I saw the body of Shirley, with the gun in her left hand. She was aiming it at Mark and he didn't see her.

"Mark!! Look out! Loo—"

Then there was the sound. The crash. The force. The amorphous form of humanflesh left for dead after colliding with a bus going 55 MPH.



Racism and Sexism at Hampshire

by Dana L Woodruff

Although I've become rather numb to images of scantily-clad women here on this oh-so-radical campus of ours, I had a complete gut reaction when I saw the posters advertising 87's party. The thin woman, carrying a gun and wearing high heels, a gold gun medallion and chain, and about one square foot of cloth stood out to me because, unlike most images of objectified women on campus, she was a woman of color. I don't know who lives in mod 87 or anything about the party or why they chose this particular image to advertise it; what I'm focusing on is what disturbed me most, the reactions of other white students that I witnessed. The general response seemed to be "Oh, Please!" "What's the big deal?" I've observed or been the recipient of this reaction many times. It's as if at this supposedly enlightened school we're all so gender- and race-conscious that it's okay for us to post images that degrade women of color, like it's some kind of inside joke. It's as if any small gesture of political correctness absolves us from being conscious of power and privilege. And every time I'm told, by someone's words or body language, that I'm overreacting and being too sensitive, chances are that it's coming from a white man who doesn't have to experience, or even be aware of, racism and/or sexism everyday.

I heard people tell me, exasperated that I'd even mentioned it, "It's just a poster!" And every time another person said this, I wondered what they were so defensive about. If I had seen this poster and heard some of the responses to it during my first year here I probably would've thought "hmm, that's kinda fucked up" and been uncom-

fortable, but unable to articulate what was fucked up about it. But now that I'm studying the history and politics of race in this country I have more of a context to put the poster into. And seeing how defensive people became only reassured me that this was indeed way more than just a poster. Obviously it wouldn't be a big deal if people just simply didn't like the photo, but it's all the meaning that the image holds that makes it very problematic.

This image (and others, but I'll focus on this particular one) brings to the surface, visually, the racism and sexism rampant on this campus; it gives voice to, on paper, what goes on here on campus, in our heads, and in society in general. **Blowing it off as just a poster denies all the politics and history behind it.** This country's long history of slavery, white supremacy, and the sexual exploitation of women makes this a very loaded issue. So what's this got to do with us, in March of 2000? Well, the sexual violence and objectification of women of color has never ended.

Being a woman, I know all too well the sexism that penetrates this campus, often coming from well-meaning men, oblivious to their offensive words and actions, as well as institutional sexism. But you get used to it. But being a white person I've got the privilege of being oblivious to the everyday forms of racism that people of color on this campus have to deal with. In terms of racism- as opposed to sexism- if anything I'm the source, rather than the recipient, of ignorance and prejudice. I'm outraged when I hear

stories of subtle and not-so-subtle forms of racism occurring here at Hampshire because I'm not used to seeing it. I've grown up aware of the misogyny all around, but only recently has my awareness been awakened to the racism.

Although this poster and the issues it's brought up for people has tons to do with gender, I want to speak specifically to white people about the racism behind all of this. What is it that puts us white people on the defense when people of color acknowledge oppression? Racism and white supremacy is a white problem. It's hard to see, as white people, how we benefit from racism. I try to see it when I hear about racist incidences (a person of color being followed in a store or Cambodian youth getting harassed by Amherst police) I try to see how this affects me and other white people. For example, how does the suspicion that all people of color, especially Latinos and black men, are criminals affect me? Because I'm white, I'm assumed to be more honest, behave less violently, and am more likely to be given the benefit of the doubt. Because of this assumption I'm not pulled over without reason no matter where I drive, I'm not seen as a criminal on the basis of my skin color or ethnicity, and if four cops shot 41 bullets, pumping 19 of them into my body, while I stood unarmed in the vestibule of my house like Amadou Diallo, the public everywhere would be completely outraged. If you look at the stereotypes about people of color you can see that those stereotypes not only shape how we think about and interact with people of color, but it directly shapes how and what we're supposed to be. For this

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An Indecent Proposal

By Benjamin Tevelow

Right, so, admittedly I probably don't know all of the details surrounding this whole *Omen* poster scandal thing, but I don't care. I still have an opinion. At least I admit it.

The issue, as I see and hear it, is that there are a group of people who are offended by negative images of women, as this poster is presumed to be. Okay, so accepting that, assuming it's offensive, and assuming all of these people offended by a drawing of a non-realistic, stylistic, anime chick, with all areas that would make it pornographic covered up are somehow not offended by the REAL naked chicks on the AIDS action posters, any of the QCA stuff, or the porn in the bookstore, there is still something really wrong with the way this things is being approached.

Supposedly these people are really upset by the mistreatment of women, of which the poster is a symptom, yes? So why go after the poster, or even the publication? Why not go after misogyny at its source? The way I see it, objectification of women is caused by men with an excess build-up of testosterone. The REAL problem is that too few people on this campus are getting laid regularly. So for all you damn activists out there whining and complaining about the mistreatment of women, get off your lazy asses and something about it. I would suggest beginning with sleeping with one

sexually-frustrated male chauvinist a day. Eventually, with practice, you may work your way up to three or even four a day! Think of the possibilities for social change! These males, no longer frustrated by their lack of release, will then be able to see you for the unique, sparkling talented individuals that you are and will no longer feel the need to put up posters of you naked.

Dammit, if only more people were having sex with the *Omen* staff this never would have happened.

And this need not be limited to Hampshire College. This course of action could be extended to The Real World (yes my darling—bad things do happen in The Real World. Get used to it now or die a slow death of social blindness). We could fix George W. Bush, rednecks. Texas... What are you waiting for? Hurry! Go fuck someone!

By the way—if any of you weepy-ass liberals are offended by this, please know two things:

1. I am JOKING you fucking morons!
 2. This is not the *Omen*'s opinion. It is my opinion. Attack the *Omen*, and feel my wrath! Instead, please send comments, questions, and insults to box 1105 so I can dispose of them promptly and effectively. **O**
- Thank you, and fuck off.

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reason, it's very necessary that we look within ourselves and examine our own prejudices and how racism impacts our lives, both at a personal and institutional level.

I want to mention freedom of speech, censorship, and intent because I've had too many conversations and meetings where the discussion has been based on these issues, rather than addressing the real issues here of race, gender, power, and representation. Obviously people didn't put up posters to offend and hurt people (if folks did mean to do this, that's Low). Pleading that there was no vicious intent or that people were just unaware of the effects that the posters and articles and comments would have is not good enough. It's really prob-

lematic to claim ignorance because people with power (men, white people, rich people, straight folks, etc.) don't have to be aware, don't ever have to think about the ways they are impacting others. These images weren't acceptable then and they are certainly not acceptable now because people have been made aware of how these images are affecting people in this community. Continuing to put these images out is not freedom of speech, it's being an asshole. With freedom of speech comes responsibility. Harm was done and people need to be accountable for their actions and respectful towards people that they hurt. You can not defend your actions by pleading ignorance or freedom of speech just because you want to do and say what you want in a public forum without

criticism. It's ridiculous that we're supposed to feel sorry for people that put offensive images and words out there when they get a negative response. Criticism is not censorship. And there is no free speech if people, especially oppressed groups, are denied their right to respond to images that hurt and degrade them. The oppressors trying to portray themselves as a victim when their power has been challenged in any way is SO old—that's where we got the terms "reverse racism," "reverse sexism," etc. So what we need to do is to focus on the real issues here of racism and sexism on this campus and in the rest of society, as well as who has the power and privilege to appropriate and distribute certain images and who has the authority to represent a group they themselves are not a part of. **O**

The Community Poster Review Board: A Proposal

by Brenden McCarthy Tamilio
Opinion expressed in this article is not necessarily endorsed by The Omen or its staff.

The recent events surrounding campus postering have had me deep in thought considering viable compromises and solutions for the college community. Clearly, individuals have been affected by images appearing on posters posted around campus—images some qualify as “tasteless,” “lude,” “humiliating,” and “offensive.”

Recent examples of these images include a nude hand-drawn anime character with private areas concealed by the product and an arm (complete with a cross-chested peace sign); a fully revealed, faceless image of a body with exceptional pelvic hair growth; and variations on bodies covered scantily with leather in sexually evocative poses.

Though we, the members of the Hampshire College community, live in a comparatively safe, respectful, liberal community, if these images are affecting the quality of life for some members, something must be done. The best way to prevent future images from affecting the Community is to prevent their appearance. I hereby formally propose the formation of a Community Postering Review Board.

The CPRB, as proposed, would be best served as a subcommittee of Community Council. Any member of the community could join, and the chair would be selected from the committee body, though most likely a Community Council member. The committee would meet weekly, ideally at the beginning or end of the

physical week, and its sole purpose would be to discuss, and either approve or deny posters presented to it by campus organizations by vote.

All campus organizations would be required to register for postering privileges with the CPRB by submitting an application to the committee. The application would contain a brief statement of the organization's postering and advertising objectives, and a signed contract between the organization, its signers, and the college, containing binding rules for postering policy. Upon approval of the organization by the committee, met with the issuance of a Certificate for Postering Privilege, the organization may begin submitting posters to the CPRB for approval.

All posters will need to be approved by the CPRB before they are posted around campus. The CPRB can vote on three possible outcomes for a poster after it is submitted. 1) The poster is approved. 2) The poster is denied. 3) The poster is deemed “less tasteful,” but approved. In the case of the latter ruling, the poster in question will be refrained from general posting, and may only be posted in or near low-traffic areas, such as Multisport, Business Office/Red Barn, The Leadership Center, or the Community Council Office.

Campus organizations cannot poster without the approval of the Community Postering Review Board, not even for one time or organizationally non-affiliated posters. In cases where posters appear on campus without the approval of the CPRB, the CPRB can deem action against the responsible parties. One of the consequences of this should be the enlisting of the names of postering offend-

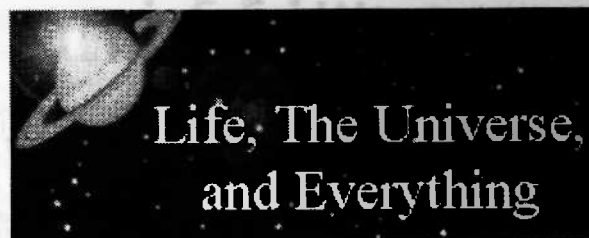
ers on a “duplications blacklist.” Names appearing on the duplications blacklist will be banned from using any college photocopy duplication resources, including all photocopiers, printers, and the duplications center. The duplications blacklist will also be provided to regional photocopy houses such as Collective Copies and Copy Cat, as well as five college facilities—**though the CPRB cannot enforce blacklist participation on these entities, the list will serve to inform these entities of potentially malicious information disseminators.**

There may be cases where a poster has been approved by the CPRB, but an organization may choose to post a variation on the poster approved. Such parties should consequently be placed on the duplications blacklist, as well as have their Certificate for Postering Privilege revoked. Additionally, depending on the nature of the substituted poster (assuming in the harshest case that the poster would have been denied by the CPRB for unruly content or imagery) the CPRB may vote on additional consequential reparations for the offending organization or individual(s).

Though the potential possibilities for these reparations are beyond the scope of this proposal, I suggest the images of the offenders, for cases where the offenders have used objectifying imagery in their

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Recent "Sensations"



by Jennifer Jymm Gifford

Early last semester, say around Octoberish, an art show came to the Brooklyn Museum of Art. This show was titled "Sensations" and was, to state it mildly, the cause of some controversy. The source of this pandemonium was a painting of the Virgin Mary smeared with elephant dung and surrounded by small cutouts of rear ends. The painting deeply offended many Christians, especially Catholics, because they saw it as an expression of hatred against their religion. Things went so far that Mayor Giuliani threatened to revoke the museum's funding if the show was not shut down, or, at the very least, the painting removed. Neither was done, and things blew over, but talk of censorship flew like rice at a wedding.

In truth, the artist who had done the painting had done so coming from a Christian background, and had used the elephant dung to represent his African heritage, because in Africa elephant dung was traditionally used in the making of art. Many here at Hampshire college saw this, and called Giuliani every name in the book for threatening this

young man's, and consequently our, freedom to exhibit his art in the manner he chose. "Who cares if Christian's are offended! Isn't that the point of art?" we cried, enraged at his conservative stance. Christians are, of course a minority on this campus, and, as I see it, generally regarded with scorn.

But now the tides have turned. A poster designed and put up by *The Omen* staff has been condemned by the Hampshire populace as being offensive and degrading to women. **The opinion is that we are a bunch of horny guys who want nothing but to oppress women forevermore.** Or something like it, with varying degrees of severity. The truth of the matter is this: the picture was an attempt to satirize the use of women in advertising campaigns. And also an attempt to gain submissions to an *Omen* which is getting a little stale, in our opinion. But, offense has been taken, so *The Omen* must pay. There have been threats to revoke our charter, to freeze our fund-

ing, to CRB some of our members. Some members of this campus seem to be out for blood.

And, just as Christians protested on the front steps of the Brooklyn Museum and threw white paint onto the canvas of the "Virgin Mary," so too have our posters been torn down, written on, posterized over, often with very little attempt to find out where the makers of the poster were coming from. And because those offended were feminists, a very popular thing to be on this campus, those things were seen as okay.

My point is this: Art, whether it be a poster or a painting, if created with a purpose in mind, has a right to exist, no matter who it offends. In fact, I might even go so far as to say the point of art is to offend someone. That is how dialogue is started, and that is how revolutions begin. If art didn't offend anyone, nothing would ever change. And if *The Omen* poster hadn't upset anyone, we mightn't have had the meeting that was called in order to shed light on the issue. On the other hand, Christians and feminists alike have a right to be offended. They have a right to speak out against things they think are wrong or unjust, or just plain crude. But neither side has a right to attack the other. Art should not be destroyed based on its offense to a person, and people who have been offended should not feel that they have to keep their mouths shut because of intimidation by the artist. Basically, there needs to be a lot more conversation going on, and a lot less destruction. All in the name of art, and the preservation of our collective freedom to make it.

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postering, be plastered around campus in identically scened objectified imagery. For example, CPRB funded posters featuring images of the *Omen*'s editors, posed nude with an *Omen* covering their private bits, complete with a cross-chest peace sign and a delicious smile, would be proper CPRB reparatory recourse for the *Omen*'s recent postering offense(s). Yes, the delicious smile would be mandatory. However, this recourse is merely a suggestion. The actual reparations for such a case would be devised and executed by the CPRB.

Anyway, this is a simple proposal for the community to utilize, as it sees fit. The Community Postering Review Board would certainly help prevent our lovely campus from being marred by posters which many members of our community have found offensive. Thank you.



Willing to Listen

by Anna Elbers

Like many others on campus I feel upset and uncomfortable about the submission posters *The Omen* put up around campus. I realize it is only one of the events that have raised the level of tension and debate about how issues of gender, race, sexuality, freedom of expression, communication, and respect are dealt with on campus. Personally, I am having a hard time figuring out how to respond to all this. And even as I attempt to get clear about what I think and am willing to fight for I know that what I see as a solution will not be acceptable to some people.

I am not a woman of color so I cannot speak from personal experience about the specific impact and implications of representing women of color in degrading way. My lack of personal knowledge does not prevent me from recognizing that there is a sad history extending into the present of brutal disrespect for women of color. While I frame my argument opposing the poster in terms of what I see as the inappropriateness of using a degrading image of a woman on a poster this way, I want to acknowledge the particular oppression that woman of color experience in regard to this type of degrading image. Remember that on this campus alone there have already been a number of other such posters of women of color.

I consider myself to be an advocate for basic respect in the treatment of people. I consider myself to be a proponent in the right to freedom of speech we have in this country and on this campus. In addition I am generally liberal in my views on the expression and

portrayal of sexuality. I also want to add that my views on the standards set for public advertising vs. the publication of materials is not the same. However, I do advocate that those responsible for published work at least think about the issues and implications of their work more thoroughly. And don't act surprised if people don't like your work and you end up having to defend it.

Things that makes me uncomfortable about *The Omen* poster: I find it offensive, when I look at the poster I am reminded of the large population of people in the world who prefer to pretend that women want to be seen and treated as objects to be dominated, exploited, and violated. I think that people like this fantasy for any number of sad reasons including: the protection of really fragile egos, for example people who instead of risking getting turned down would rather use coercion or force to get sex, or even more commonly simply don't want to risk finding out if someone actually likes, respects, or wants to have sex with them. Fear or inability to feel empathy for another or oneself; or the desire to make money extending beyond concern for human dignity.

Although it has been said that the poster is, in part, supposed to be satirizing advertisements that use sex to sell I don't think that this argument is very strong. This poster simply acknowledges that it is using a (degrading) sexualized image of a woman (who looks all of 12 years old by the way) to persuade the audience. I do not think that this form of openly winking at the audience and saying, "we know that you know we are using sex to sell" constitutes a subversive act at this point in time. I don't see any

element of the poster that is suggesting that it is inappropriate or even questionable to use degrading images of woman in advertising.

The creator of the poster might respond by saying that he doesn't think it is a degrading image. But I would be very interested to hear how this image can honestly be regarded as a respectful homage to the female body or an image of a female enjoying her sexuality. It could be said that it is not a serious image, it is meant to be funny or at least not taken seriously. While this may be the case (and I admit that at times I find myself amused or at least desensitized to things that are arguably offensive) **I don't think that general public desensitization diminishes the fact that 1 in 4 females are sexually assaulted.** I am too busy and lazy to gather a bunch of other statistics right now. But I feel regretfully confident in noting there are plenty of other good examples of violation, discrimination, and harassment to claim that it is practically impossible for many women to ignore or not take seriously such prevalent reminders of the attitudes and images and words associated with experiences of violation.

The poster's author can say that even if it is a degrading image he is exercising his right to freedom of speech to: get people's attention; entertain people; make people uncomfortable by expressing desires that are usually slightly more coded when expressed in public;

challenge people's ideas about sexuality and obscenity; or some other function of free speech and advertising. This may be the case but I think before anyone is going to defend the right to display this image all over campus I think that person should be responsible enough to consider and defend how this poster is likely to affect others.

If you want to claim the right to challenge people with public images that are likely to be seen as degrading, obscene, misogynist, racist, offensive, disturbing, etc. then I think you should be responsible and in some sense strong enough to honestly try to imagine the experience that those you are representing and those who are likely to be affected by the image. You want to defend the right to put these images everywhere? Then imagine what it is really like to be sexually objectified by someone who does not respect you. Imagine what it is like to be violated and shamed into thinking it was your fault and you deserved it and wanted it. Imagine no one believing you, or caring that you were hurt. Imagine that people thought it was funny. Imagine seeing reminders of this attitude everywhere you go on campus.

If you still think that it is an appropriate public image then consider how you would feel if your mother or sister was publicly

displayed by others that way. If you do not think there is a connection between the pervasiveness of the images and attitudes portrayed in this poster; or are unable or too lazy to use your imagination honestly; or for whatever reason still think it is not a problem to use this type of poster—then I strongly encourage, no, challenge you, to watch *Dream Worlds* which is available at Amherst and Mount Holyoke and will be shown at Hampshire on Thursday April 20th at 7:30 in the Writing Center (it may be shown sooner so look for posters). Other educational options include watching *The Accused* or reading *Our Guys*.

If you can do all these things and you still can't feel empathy for the people who feel angry or personally upset by this image, and you still think it is appropriate as a public image then, personally I think you should get help because I think you are a danger to yourself and others*, but in terms of your position as a defender of the freedom of speech in this case I would be very willing to debate you on the issue further.

*Yes, I think there is a connection between what people are able to feel when imagining something and the likelihood that they will act out violent fantasies.

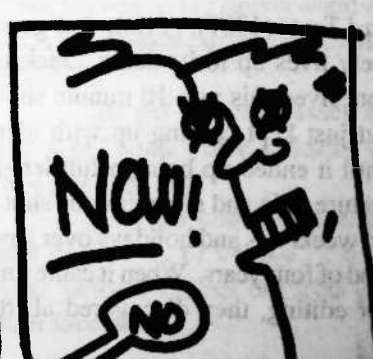
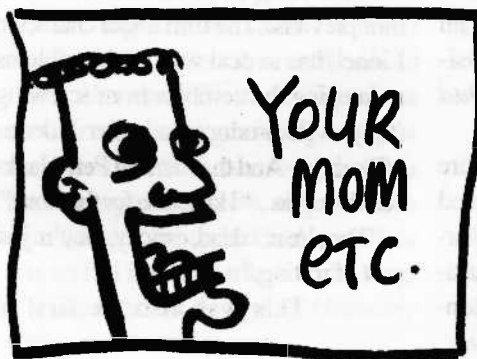
Note also I am not arguing that all forms of sexually explicit images or words be banned in all

forms. Actually I prefer that people express their controversial (often offensive or disrespectful) opinions or attitudes in an open forum (but not plastered all over campus) and be willing to honestly debate them with those who choose to read the publication. I think people who do not speak their sexist, racist, heterosexist beliefs (I am not saying I would give these blanket labels to individuals at *The Omen* at this point) can be more dangerous in the end. People who silently continue to enact the many forms of oppression in the world and are not willing to even talk about it are very hard to persuade to change. At least people who are willing to talk about their views, might be willing to listen too. And if nothing else at least you know who you can't trust.

I would ask that people consider if they are willing to have an actual dialogue about the issues that concern them. Personally, I have times when I am too angry to talk, or am only willing to express my view and believe I am right. Sometimes it is great to just be able to be so confident and strong in expressing and fighting for what I believe is right, I am not against the practice. But I think it is also important that there are people who are willing to have an actual dialogue with those they disagree with.

ASSHOLES

BY NEIL GOLDEN



Random Article By A Film Fuck

by Evan A. Baker

One of the great pleasures for me about coming to Hampshire College (and the pleasures Hampshire College has to offer seem fewer and fewer every day...) was discovering how many They Might Be Giants fans there were. Back home in Irvine, CA, mention of the band usually met with either "They Might Be what?" or "Oh, that Istanbul band!" But this is not the point of my article...

Another thing that delighted the horror fan-boy in me (and it is quite a major part of me) was the number of Sam Raimi fans on this campus. (For those who don't know, Raimi directed the ground-break *Evil Dead* and its sequels, as well as *Darkman*, and most recently *A Simple Plan* and *For the Love of the Game*). After talking to a few friends back home, I learned that the Raimi interest is a fairly common one among college students, particularly in the form of group viewings of *Army of Darkness*.

However, with all these Raimi fan-boys out there, too few of us take sufficient notice of the man I think of as Raimi's closest stylistic counterpart, New Zealand's reigning king of dynamic camera movement, Mr. Peter Jackson.

I suppose I'll just throw out a little info on each of his films, just because I feel like it. Here we go, chronologically:

Bad Taste (1987): A film that genuinely lives up to its name. Jackson conceived this as a 10 minute short, but just kept coming up with ideas until it ended up being a full length feature. He and some friends shot it on weekends and holidays over a period of four years. When it came time for editing, they discovered all the

sound tapes were missing and had to re-record all the dialogue. Jackson wrote, directed, produced, starred, and created all the special effects.

The film is low on plot or character development, but it is a triumph of style. It is loaded with the distorting angles and high-speed hand-held zooms that are instantly recognizable to any fan. And, of course, the gore is delightfully over-the-top, to the degree that it stops being gross and is simply funny as Hell.

Another key component is Jackson's penchant for delightfully odd one-liners, such as "I'm a Derek, and Derek's don't run!"

(delivered by Jackson himself, as the nerdy, yet rabid scientist who keeps having to replace bits of his brain that fall out through a wound in his head).

Hardly a cinematic masterpiece, but a cult favorite, and deservedly so. *Bad Taste* is 90 minutes of grand guignol delight.

Meet the Feebles (1989): Jackson's follow-up to *Bad Taste* (made in part to help fund his next film, *Brain Dead*) is less bloody, but in other ways far more deeply sick and twisted. It is essentially an incredibly depraved twist on *The Muppet Show* (Heidi the Hippo standing in for Miss Piggy, etc.). Jackson shows us Muppet sex, Muppet drug use, and in the end an awful lot of Muppet carnage. Basically, this movie lives up to *Bad Taste*'s example—and name.

While the plot is a little more fleshed-out than that of *Bad Taste*, and there are even some instances of character development, the movie is ultimately a bit muddled. It requires con-

siderably more concentration than one might expect to keep track of what's going on, but it's certainly worth it.

Anyway, if you ever wanted to see a walrus Muppet say, "Shit! I was just about to pop my cookies!" then this is the movie for you. A step up from *Bad Taste*, but just an inkling of the genius to come.

Dead Alive (New Zealand title: *Brain Dead*) (1992): I can't help it, I'm a sucker for a good zombie movie. Yes, I saw *Return of the Living Dead* on the big screen when I was five years old, and dammit I loved it! *Dead Alive* is Jackson's first really mature film (and still lives up to *Bad Taste*'s example and name), with a more logical plot structure and much more interesting characters than we've seen before.

The New Zealand cut of the movie, entitled *Brain Dead*, run 104 minutes. Alas, the U.S. unrated cut has been trimmed to 97 minutes, and the R-rated cut (the one you'll find in most rental stores) is cut all the way down to 85 minutes. It's still a fun flick devoid of the more intense gore, but the absurd amount of bright red blood spurting about is what elevates this movie from goofy fun to instant cult classic.

One high point of the movie (at least for us horror geeks) is the very brief cameo by Forrest J Ackerman, creator of *Famous Monsters of Filmland* magazine and the first real sci-fi/horror fanboy/collector.

Jackson's twisted sense of humor prevails. The film's lead character, Lionel, has to deal with such problems as keeping the zombies from screwing (they even produced a rather hideous offspring). And that darling Peter Jackson dialogue... "I kick arse for the Lord!" ... "They're not dead, exactly, they're just sort of rotting."

This was also the first of

Jackson's films to touch on the issue of demented and oppressive mothers. Lionel's mother, telling him he's responsible for his father's death, has forced him to basically live as a shut-in and wait on her hand and foot. She is the first character to become a zombie, and in the end transforms into a hideous demon. Good, surreal fun.

Heavenly Creatures (1994): Jackson's first "respectable" film, and his breakthrough into the mainstream, fortunately does not give up any of that distinct Peter Jackson stamp. Based on a true story, *Heavenly Creatures* is an account of two young girls (Pauline and Juliet) from New Zealand who, in the 1950s, became good friends and created an intense fantasy world which they gave precedence over their own real lives, and who ultimately killed Pauline's mother.

This is a tremendously sensitive film, and the viewer can easily sympathize both with the misunderstood girls and with the parents trying desperately to figure out what's going on. Essentially, this is a character study, focusing on angsty Pauline (Melanie Lynskey, who would have a cameo in *The Frighteners*). However, personally I sympathize a bit more with the brash Juliet (Kate Winslet, in what is often cited as her break-through role). Anyway, both are great characters.

Some of Jackson's fans were disappointed by the lack of gore in *Heavenly Creatures*. To them, I can only say "too fucking bad, he's not a damned one trick pony, ass-hole!"

Again, Jackson looks at dominating mothers, but unlike *Dead Alive*, *Heavenly Creatures* features a mother who is not genuinely bad, just confused. When we see her from Pauline's point of view, she can seem unbelievably nasty, but Jackson never lets us fall into this trap for too long. It's this balance that gives *Heavenly Creatures* its real power.

Forgotten Silver (1995): I'm afraid I haven't seen this movie, but I'll tell you a little of what I know about it. It's a "mock-umentary" about an innovative film-maker who experimented in color and sound before anyone else, constructed the first mobile camera, and filmed a man flying an airplane before the Wright brothers built theirs. What's really astounding about *Forgotten Silver* is that, apparently, about half of New Zealand's population were actually fooled into believing this innovative film-maker actually existed. Good job, Peter!

The Frighteners (1996): I believe that each of Peter Jackson's films is better than the last. I suppose *The Frighteners* is where some people might disagree, but they can kiss it. This is a damned cool movie! Produced by Robert Zemeckis, this is Jackson's first real Hollywood flick (still shot in NZ, natch), but that distinctive visual style is still there, sometimes even more exaggerated than usual. Plus, we get a Danny Elfman score!

The cast is outstanding. Michael J. Fox is a charismatic lead, John Astin is always a treat, nobody can compare to Jeffrey Combs (my fellow horror geeks will remember his as Herbert West in *Re-Animator*, while our cousins the sci-fi dorks will know him as both Brunt and Weyoun from *Star Trek: Deep Space 9*), who plays a mad FBI agent who looks distressingly like a young Hitler. Combs receives more extreme close-ups and distorted photography than just about anybody in any Jackson movie, which is understandable because he's a neat looking guy!

I suppose it could be said the film is a tad slow to get started, and a bit of its 110 minutes could be trimmed (particularly early on), but I like a lot of exposition, and I'd say this movie is just perfectly packed, and should neither gain nor lose a

minute.

Once again, a domineering mother is present (again blaming the child for the death of the father, at that). Although I don't want to give any plot points away, I will say that Jackson again under-cuts that image of the needlessly cruel mother.

The usual dialogue treats are pleasant, although one misses the New Zealand accents. Although the "My body is a road map of pain" speech seems written just for Combs, one wonders how lines like "**I gotta have an out-of-body-experience, and I gotta have it RIGHT NOW!**" would sound with that twang of the southern hemisphere.

So, what's next for Mr. Jackson? Well, right now he's got a Hell of a cast sweating away down in NZ working on (this one's for the fantasy geeks) *The Lord of the Rings* trilogy. In a unique move, Jackson is shooting all three simultaneously, as though they were one giant six-hour movie, and they will be released over a two year period (starting in 2001). Elijah Wood is taking the lead role of Frodo (don't laugh, I have faith in Jackson's casting, and the pictures look wicked good), and other major roles go to Ian Holm, Christopher Lee (huzzah!), Ian McKellen, Liv Tyler, Cate Blanchett, and John Rhys-Davies. My favorite character, Gollum, will be all CG. What's more, Jackson promises the biggest cinematic battles EVER (think *Braveheart* in a fantasy world with ten times as many extras, and they're all ORKS!!!)

So get off your asses and check out some Peter Jackson, you lazy pieces of shit!

And go check out http://members.tripod.com/peter_jackson_online/, or I'll cut your face off!



Finally Someone Dares to Speak Out

By Benjamin "Let My People Go"
Tevelow

Dear Reader:

The following is a list of things that I or people I know find offensive, oppressive, or disempowering. Please have these things removed immediately, or I will hold an All Community Meeting to complain.

1. Images of People of Color, Women, and Homosexuals—Anyone who puts up an image of a Woman, Person of Color, or Homosexual is using image for some purpose. This is oppressive.

2. Images of White, Straight, Middle-Class Men—By surrounding us with images of himself THE MAN is suggesting that he is superior. This is oppressive.

3. Lynn Miller—Lynn Miller sometimes suggests that students revise their work, rather than simply patting them on the head and giving them a cookie. This is disempowering.

4. Community Council—Community Council makes rules. Rules are oppressive

5. Religion—All religions are oppressive, because they suggest that people who do not follow that religion are wrong.

6. Internet Connections—The Internet has porn sites. Porn sites are offensive, disempowering, AND oppressive. Furthermore, the Internet is a way to get news about the world. Sometimes bad things happen in the world. I do not want these negative images in my life.

7. The Mods—The mods give some students more comfortable living environments than others.

8. Saga—The meal plan, by insisting that Dakin and Merrill students participate, is oppressive.

9. The Campus Store—By not carrying every item in the world, the campus store is limiting the choice of the students in their purchasing. Furthermore, by carrying only certain varieties of pornography, the campus store is suggesting that some sexual habits are more acceptable than others.

10. Rope—Rope is a symbol of oppression.

11. The Hampshire Bell—Bells are reminiscent of a time when slaves were called to work by bells. I don't know if this actually happened, but it could have.

12. Music—Not everyone has the same taste in music. Playing music that some people might not like is forcing individual taste on the community.

13. Clothes—Clothes are a symbol of economic status. By wearing clothing, wealthy students are flaunting their superiority.

14. Sheep—Sheep are herd animals, possessing very little individuality. By having sheep on this campus, THEY are suggesting that we are sheep-like. This is offensive.

15. Cars—Cars give some people more freedom than others.

16. Sex—Having sex makes those who cannot get laid upset. This is offensive.

17. Doors—Doors keep people out of some areas.

18. Attractive People—Attractive people make unattractive people feel inferior. This is oppressive.

19. Regulated Spelling—Regulated spelling restricts our ability to express ourselves as individuals. This is oppressive.

20. Your Mom—I will not tolerate your mom on this campus!

Now, while some of you may not find these things offensive, oppressive, or disempowering, and may in fact be able to state a few insignificant reasons to keep these things on campus, I feel that my discomfort and the discomfort of those around me is more important. Furthermore, whether this discomfort is real or merely potential is also insignificant. The fact remains that if COULD BE offensive. Therefore it must be removed at once. Oh, also, I think we should rename "Hampshire College" as simply "College." Any name more complicated than that may offend someone. Thank you.

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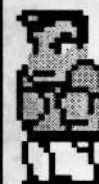
BY NAIL GOLDEN



The Right Stuff



Section ZOLE



by Micael Zole

As of this writing, our campus is rather tense about certain posters and issues of race and gender. It's a very touchy subject. I don't want to write about that.

I'm also told that another *Omen* writer has submitted an article frontin' on my Dreamcast. I don't want to write about that, either.

And much to my surprise, I've learned that certain people were under the impression that a certain cartoon woman on a certain poster is performing a certain act of self-love. (She's not.) You can bet your ass I'm not going to write about that.

Instead, I'm going to write about something that has been bothering me for the last few weeks: early 90s pop music. Before age 12, I didn't listen to music at all (although in my infancy I loved Men At Work). I didn't even know what a bass guitar was, let alone why every rock band has to have somebody to play one. (Exceptions: The Doors, John Spencer Blues Explosion, some girl bands). And until sometime in 7th grade I tacitly refused to listen to anything recorded after 1977. Mostly, I was afraid of how my parents would react.

Thus I managed to *completely* avoid all the top acts of the early 90s (defined, for the purposes of this article, as 1989 to 1993). I knew who MC Hammer was—sort of—but I had never heard any of his songs, except in commercials. I saw Vanilla Ice in the second *Ninja Turtles* movie, but had never heard "Ice Ice Baby." I was also pretty much unaware (one might say bliss-

fully) of C&C Music Factory, Color Me Badd, and even Milli Vanilli. I remember being bombarded with impromptu performances of "Let's Talk About Sex" by my classmates in 5th grade, but that's it.

"Lucky Zole," you say. And it's true that a day doesn't go by where I don't thank God for protecting me from "I Touch Myself." But sometimes I wish I had been connected to the scene like everyone else, because now, I find it hard to imagine what the hell people were thinking.

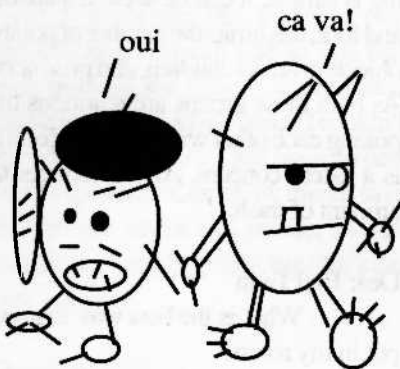
I know pop music sucks ass now, and most music-buyers are as trend-oriented as they've always been, but some of this early 90s shit is just beyond my comprehension. I want to find the guy (I'm sure it's a guy) responsible for all that music and question him until he reveals what the hell he did to make people think "Ice Ice Baby" was ever a good song. I've done my research. I've downloaded the MP3, listened

to it several times, and though I don't know much about rap, I can still tell that "Ice Ice Baby" is a ghastly perversion of the genre. Ice doesn't even rap, he just talks, and the lyrics are ridiculous. "Stop, *collaborate*, and listen?" Collaborate on *what*? I don't want my name on that shit. "Ice is back with my brand new invention." What's he back from? Wasn't this his first single? But my favorite part is where Ice says "Yo, let's get out of here... word to your mother." I have no idea where he's going, but he evidently left his Casio on, because the song continues for a full minute after that.

As much as I like to pick on Vanilla Ice, he wasn't alone, and at least he wrote his own songs. Then there's Milli Vanilli, who lost their Grammy award when it was discovered that they had not sung a note on their album. Apparently this was a big scandal at the time, but what I want to know was, why did they get the Grammy in the first place? In my estimation, anyone associated with "Girl You Know It's True" should be firmly bitch-slapped, whether they sang or not.

It's not just that all the music from the early 90s sucked. Sucky music has always been around ("Dammit Nero, what makes you think you can fiddle?!") and it's here to stay. I can accept that. I can accept Cyndi Lauper, I can accept the Backstreet Boys. But I will never understand why Vanilla Ice sold 11 million albums in a single month.

And I'll bet there are 11 million people out there who can't understand it either.



*The Article Goblins Go To
France*



Answer My Questions

by Gareth Edel

Well today is an unusual day, I actually have questions that came to my email (gaeF95) or were presented in person or left under my door (Merrill B215). So I am answering them. I don't edit them, they are as they are given to me including spelling errors. Although I didn't come up with the questions I do take responsibility for them and as usual I remind you that you should also send me questions and comments. here they are:

Dear Evil Twin

I recently saw the *OMEN* poster. I am just curious is that what naked girls look like?

-Your average Hampshire Student.

Dear Average Hampshire Student

Although I have limited experience with naked women, I am led to answer a slightly different question before yours. This first question is whether their intention was to draw a realistic woman. My answer to this question is no. As in all artistic genres there are standardized ideas and models that an object is compared to. In the style of Japanese animation that the poster referred to the woman on the poster was an accepted image or stylization of a woman although it may be entirely inaccurate as a representation of a real body type for a woman. In answer to your question. Get a girlfriend and find out. If that is impossible I think you should find an equally confused female of our shared species and suggest the equitable offer of "I'll show you mine, if you show me yours." although I haven't tried this since I was very young, that was my most successful time with women yet. Thanks for writing.

Dear Evil Twin

What is that archetype on the women's body image group poster (the one with the naked, faceless, big bushed, female body) all about?

- An intimidated little boy

Dear Intimidated

I don't think the image on the poster was intended as an archetypal representation of all women. It was offered as both a single representation of a possible female body and as an opposing image to the currently popular style of body in our culture. as to your worry that it is "all about" something, well just relax. Not every poster has a hidden meaning.

Dear Evil Twin

What is a spork for?

- A Troubled Soul

Dear Troubled

The spork was invented a long time ago and is sacred to several underground and infrequently practiced religions. Despite this grand history its modern popularity in institutional dining is simple. It can be used as a spoon and fork, this limits the number of pointy objects given to children, and prisoners. As both these groups are notorious for poking each other with pointy objects it is a safety concern. Also it reduces to amount of trash.

Dear Evil Twin

What is the best way to grow pot in my room?

- Growin in Grenwich

Dear Growin

First I must remind you that that favored type of hemp is illegal in this glorious country and as it is even more illegal I recommend against and warn of possible legal problems that you might draw on yourself. As my answering your question is not illegal so long as I say you shouldn't use this commentary as a guide. It is for entertainment only.

The first rule is don't grow it on your window ledge, check stores in Noho for plant growing lamps and light bulbs. Second the library has books which you can look to for rules about germinating and sprouting the seeds properly. I cannot stress how important doing that step is. If you are like most pot heads you will find only limited numbers of seeds. After the sprouting stage I recommend using the closet in your mod or constructing an insulated coffin of some sort for growing in. Line either one with tin foil or reflective insulation panels and mount the lamps. Water frequently use no chemical fertilizer, don't use your own shit as a fertilizer (I once knew a guy...) and remember to allow drainage from the pots for excess water. That is important because this particular hemp plant wants fairly dry feet. Mist the plants very lightly and remember they grow to several feet high. For drying plant products hanging upside down is preferential and remember drugs will kill you. Enjoy, and good luck.

Dear Evil Twin

What is the meaning of life and what is the itchy rash on my back?

- Itchy

Dear Itchy

To your first question, how the fu——g hell should I know? Do I seem

continued on next page

Iron Chefs Attack!

by Zachary Kaufman

In a barren landscape of bad sitcoms, too easy quiz shows, and just plain messed up reality footage specials, there's once again something worth watching on TV. No, I'm not talking about *Shasta McNasty*; I speak of the coolest damn show on earth, *Iron Chefs*. Broadcast from the Food Network at 10:00 pm on Saturday nights, *Iron Chefs* is an insane 1 hour cooking competition, pitting the dynamically dressed Iron Chefs against master cooks from around the world in a Mortal Kombat style cooking duel to the death (well, not to the death).

The show takes place in the Cooking Arena, a gladiatorial stadium containing two fully stocked unwallied kitchens. The concept of the show is that flamboyant gourmand Kaga Takeshi lives in his castle with his "Iron Chefs" and chooses challengers from around the world to do battle with them. The Iron Chefs of the show each excel in various expertises (Iron Chef Italy, Iron Chef Japan...) and come into the arena in elaborate costumes that are a cross between a white chef's suit, a Superman outfit, and a Swat uniform while action movie music is blared through the

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like I have reached ascension? I'm at least as confused as your sorry ass. If I do have an answer it is this; treat others well, try to be happy and do at least one thing that will live on in memory or physicality after you die. As to your itch, sorry I can't tell without examination, and I am not a doctor. If there is blood or poze, especially if it is yellow seek medical help. Otherwise, I guess you could try a little body lotion for dry skin. This time of year the air makes a lot of people's skin dry out.

Dear Evil twin

What is the best lube to be used

speakers and WWF style introductions are given. Then the challenger comes on and their resume is listed (stuff like cooking for kings), and each chef takes their place in their steel kitchen with three mindless drone assistants each. A surprise secret ingredient is unveiled, and each chef is given an hour to create 5 original recipes highlighting the ingredient. They go crazy, powerhousing through these super complicated culinary creations with 7 different boiling pots and stoves and fryers and ovens going at once while they fly around the kitchen running with these huge knives and chopping everything in sight into exact little pieces and strips and cubes and then they explode. The last part doesn't actually happen, but it's still very exciting.

One episode the secret ingredient was live crabs, so the chefs went flying at the crabs with these giant scissors and just grabbed down into the crab pot, fighting off the crabs that are trying (and succeeding) to pinch them, and then slamming the crabs onto the table and chopping their arms off while the crabs are squirming and fighting like crazy, then throwing them into the pots and rushing off to during anal sex?

Dear Dry

Recently the logic is you should use a condom and so you can pick from all the various water based lubes out there. For my money I couldn't say which was best... I just have no personal experience. One of my friends says that he uses saliva and another swears by Crisco.. I am disgusted, but that's the best I can do.

Dear Evil Twin

When was shampoo invented?

- Soapy

prepare the next ingredient and shape the crust and do 50 other things that take mortals a day each. The chefs were even sabotaging each other.

When it was done, each chef had made 5 never before seen crab dishes that all looked so damned good I started licking my

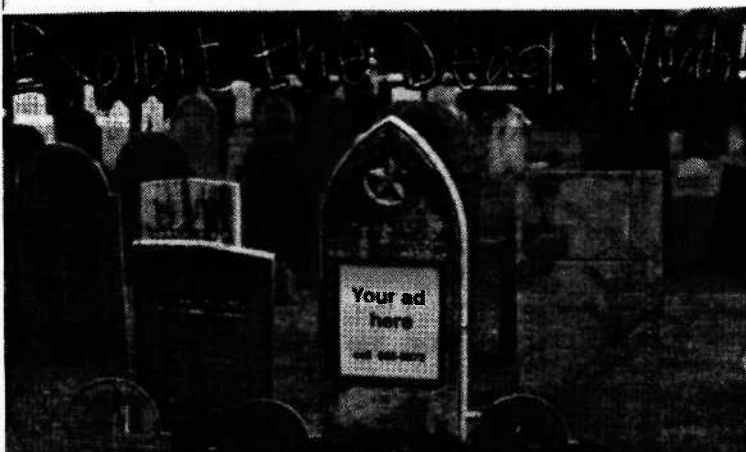
TV, then I got static shocked and sat back down. All the while the sideline announcers comment on everything like its a boxing match, pointing out mistakes, strategies, and statistics and doing instant replays when sauces are added.

Then these sweaty, exhausted chefs present their masterpieces to these 5 asshole judges who declare the winner. The crowd freaks out and the chefs collapse. The whole thing is hosted by the androgynous, Sigfried & Roy looking creator Takeshi Kaga. Needless to say, its Japanese and is the most exciting thing they've given us since Pearl Harbor.

It's insane, it's absurd, it's the Food Network.

Dear Soapy

Although I haven't done any research on this and can't say for sure I am led to believe that either it was given to the human race by Prometheus's cousin Joey the Greek, who thought it was way cooler than fire, or it was one of many products that started being sold for healthful living in the middle to end of the nineteenth century. They were mostly useless, as is shampoo. Soap was seen as too simple and advances in medical knowledge which were mostly false led to claims that all sorts of things would lead to better lives. Sorry I can't be more exact. I think I like the first story better.



DITKA'S RULES:

CHOAD

No bubble baths.
No chick flicks.
No leopard print underwear.
And no "girly" hair spray.

Consort Hair Spray.
Made Only For Men.
Never Stiff. Never Sticky.
'Cuz Guys Are Different.



"The song encourages young people to use drugs and masturbate."

NEW YORK MAYOR RUDY GIULIANI
on Billy Joel's "Captain Jack"



↑ what doesn't?

Ask!

I why why why why ↑ why why why

Got a question? Just type it in at Ask.com.

Here are a few things that I have learned this week:

- ① Don't say "Bless you" to anyone on this campus: it offends them
- ② Even the coolest brys will hurt you.

by JESS VANSOY

- ③ there really is an equestrian team on campus!

«Surprise!»

- ④ My best friend from high school looks about 10 years older than when I last saw her.
- and ⑤

Just because it looks warm out, it doesn't mean you shouldn't wear your jacket!

To: THE GO-GETTERS:

BITE MY BUTT

You're turning a safe place into a BATTLE ZONE

Rob Thomas

★★★★
Santana

